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"CHUCKLES."
"CHUCKLES."
"CHUCKLES."
"CHUCKLES."
"CHUCKLES."
The Musical Comedy Revue with a "Punch."
Refer re last 2 weeks, Hippo., Chesterfield, and T.R., Dewsbury.
Wire quick for Monday (printing ready).
Also Aug. 8, 15, and later.
MADGE FENTON,
Pavilion, Wombwell, Yorks.

THE HOWITT REPERTOIRE, including "Her Kingdom of Love," "The Sin of Ann Stanhope, &c. Everything absolutely first-class.
WANTED, Aug. 1 and 8. Printing ready. E. C. HOWITT, Grand, West Hartlepool. Wire for Monday.

"THE HOUSE OF PERIL."
From Queen's Theatre, London.
WANTED, Aug. 1 and various onwards. EVELYN DYSART. This, Grand Theatre, Luton. Next, 15, Garway-road, Bayswater.

H. CECIL BERYL'S
Successful Revival
of the
Famous Musical Comedy,
"THE LADY SLAVEY."
WANTED, the following dates, only
Vacancies this year,
Aug. 29 (between Boscombe and Southampton), Sept. 19, 26, Oct. 3, 10, 17, 24.
Once or twice nightly as desired.
Address, 30, Kingsholm-road, Gloucester.

WANTED, Aug. 8 18 (3 nights), 29, Sept. 12 and 19, for one of the latest successful West-End plays.
Wire, HORSFIELD,
Offices 21 and 22,
26, Charing Cross-road, W.C. 2.
'Phone, Gerrard 7167.

WANTED, Monday Next, for the Big Comedy Show,
"NEXT, PLEASE!"
"NEXT, PLEASE!"
Artists 22 Artists
Aug. 1 and 8, precede Walsall.
Wire for Monday,
Hippodrome, Nuneaton.

"TOTO."
"TOTO."
"TOTO."
WANTED, Monday next,
Aug. 1,
Aug. 1,
Aug. 1,
to precede Rochdale.
Printing ready.
Wire, ALEXANDER HUMPHREYS,
Grand Theatre, Swansea.

"MIRTH AND MILLIONS."
The super Laughing Revusical Comedy, by Charles Baldwin, is Vacant Monday (1st).
WANTED, Monday next.
A sure box-office magnet.
All the best of everything in this show, including Harry Maxam and Arthur St. Clair (verb. sap.). Refer Mr. Johnson (the genial manager) here re our success, then wire for Monday and ensure a good week's business.
Midlands or South-West preferred.
ST. CLAIR,
Hippodrome, Burslem.
House, 16, King-street.

WANTED, First-class Theatres,
Aug. 15, 22,
Sept. 12, 19,
Oct. 24.
"PERI, THE SLAVE OF LOVE."
NEVILL GRAHAM,
This, Princes Theatre, Bristol.
Next, Borough Theatre, Stratford.

"THE GIRL IN THE TAXI."
Once or twice nightly.
The most successful Musical Comedy on tour.
WANTED, Aug. 15, between Grand, Mansfield, and Empire, Preston. Also Aug. 29 and a few dates on.
Apply,
HUBERT WOODWARD,
Broadmead House, Panton-street, S.W. 1.
'Phone, Regent 689.

The "Real Thing" in Western Play.
"YOUNG BUFFALO."
Supported by a specially selected company of English and American Artists.
The Lyceum Theatre Production,
"THE SAVAGE AND THE WOMAN."
By Arthur Shirley and Ben Landeck.
WANTED, First-class Theatres, with large holding capacity, Oct. 3, 10, 17, Nov. 14, onwards, with exceptions.
A. MELVILLE, Lyceum Theatre, W.C. 2.

WANTED, Theatre, with large holding capacity, Aug. 8.
"IN THE NIGHT."
"IN THE NIGHT."
Entire production from Kingsway and St. Martin's Theatres. Cast includes Rex Gerard and Marie Dix.
Aug. 8, Aug. 8, Aug. 8, through transfer to oblige a manager.
Wire, LISLE, Opera House, Cheltenham.

The Romantic Play,
"A WHITE MAN."
From Lyceum and Lyric Theatres, W.C.
WANTED, First-class Theatres, Aug. 29, Sept. 19, onwards.
Alexandre Dumas, Masterpiece,
"MONTE CRISTO."
From Lyceum and Princes Theatres, W.C.
Wanted, Sept. 19, Oct. 3, 10, onwards.
A. MELVILLE, Lyceum Theatre, W.C. 2.

WANTED, Aug. 8.
(Between Chatham and Lincoln.)
"LIZZIE."
"LIZZIE."
"LIZZIE."
Aug. 8 (between Chatham and Lincoln).
Aug. 8 (between Chatham and Lincoln).
Wire, ABBOTT,
Queen's, Poplar.
Next, Pal., Chatham.

WANTED, Theatres.
Hugh Bernard
presents
"THE COMTESSE OLGA D'AVRICOURT."
"THE BARONESS SANS LORENZ."
Ernest Wingfield, Edwin Dodds.
Victor Lorraine, D'Arcy Salter.
Gertrude Hayton, Ida Dutton.
In the Play with Music, Songs, &c.
"THE DAWN OF HAPPINESS."
Laughter, Tears, and a Powerful Play.
Vacant Aug. 8 (?), 22 (?), Sept. onwards.
All coms.,
78, Somerleyton-road, Brixton, S.W. 9.

**THEATRES WANTED.**

"MUTT AND JEFF."
"MUTT AND JEFF."
"MUTT AND JEFF."
"MUTT AND JEFF."
WANTED, Oct. 10 (?) and 31.

Only vacant dates this year.

London production, King's Theatre, Hammersmith.

Brixton and Wimbledon to follow.

"MUTT AND JEFF."
"MUTT AND JEFF."
"MUTT AND JEFF."
All communications,
WILFRED JESSOP and ALEXANDER LOFTUS,
102, Charing Cross-road.
Gerrard 448.

WANTED, Aug. 15 (3 nights), to follow Chatham and precede Weston-super-Mare, for
CHARLES WINDERMERE & CO., in "THE MUDDLER."
From the Garrick Theatre.
Also Aug. 22 and 29, on
This week, Palace Theatre, Walthamstow.

WANTED,
for
HUBERT WOODWARD'S COMPANY,
in GRAND GUIGNOL PLAYS.
No connection whatever with the London Grand Guignol or Little Theatre.
Vacant Aug. 1 and 15.
Apply, HUBERT WOODWARD,
Broadmead House, Panton-street, S.W. 1.

For other Theatres Wanted see Displayed Wanted Section.

NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 9.

**ARTISTS WANTED.**
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED, Juvenile Actor, capable of playing in West-End Comedies and Dramas; to play as cast 14th consecutive week stock. Refs., photos, and absolute lowest terms to JULIAN BAINBRIDGE, Marina Theatre, South Shields.

"BEYOND THE VEIL."
Mr. F. Marriott Watson's Tour.
WANTED, Good Juvenile Leading Man. Must be young, but experienced. Rehearse Aug. 8. Particulars, photos., &c., to F. MARRIOTT WATSON, Tasma, Seaview, I.W. 31st, Wokefield Cottage, Mortimer, Berks.

WANTED immediately, Lady 'Cellist-Vocalist or Entertainer; touring concert party; audition to-day, 2 till 5. 44, Telford-avenue, Streatham. Bring photo if possible.

WANTED, Good Responsible Lady, for Portable Theatre, also Pianist, for change, nightly, or Gent., to play small parts and piano; join Saturday, July 30. HORACE HOLLOWAY, Theatre, Newport, Salop.

F. G. Kimberly and Dennis Clyde's Repertoire Co.
WANTED, to rehearse Aug. 1, at Blyth, all-round Actor, able to play juvenile, heavy, character, and light comedy; must be accustomed to first-class work (not drama only) and possess excellent wardrobe. Photos, actual height, and age (must be legally correct), last four engagements, stating duration of same, and quote repertoire experience. Long tour to suitable applicant. All coms., DENNIS CLYDE, this and next, Theatre Royal, Blyth.

WANTED, Entire Company for Stock Season; four pieces weekly; all must be able to gag; those doing turns preferred; open Saturday. Terms, MAURICE, Princes Theatre, Hoyland, near Barnsley.

WANTED, Speciality Dancer and Vocalist, age 16 to 18, 5ft.; good home. Reference, lowest terms, photos, or apply between 3 and 5, 17, Grove-road, Brixton, S.W. 9.

WANTED, Carpenter-Stage Manager, own tools; play small part if req.; open immediately. Chorus Ladies; good figures and voice essential; rehearse immediately. Photos, age, height, experience. Male Choristers (tenors only), used to quartette; able to move. All partics., ABBOTT, Queen's, Poplar.

WANTED, Baritones, Tenors, Sopranos, Contraltos, Comedians (Double and Single), Comediennes, Conjurers, Vent. Acts, Musical Acts, Novelty Turns, and Dancers, for concerts in N.W. district. Will artists when possible kindly forward photo (if possible), not guaranteed to be returned, also lowest terms, to MR. JOSEPH STADDON, 26, Claremont-road, Cricklewood, N.W. 2.

WANTED, Coloured Jazz Drummer, with own drums; must be able to do speciality; to open Aug. 22. Communicate, ADAMS AGENCY, 122, Shaftesbury-avenue, W.

**ARTISTS' WANTS.**
First Three Lines ..... 1s.
Per Line After ..... 6d.
Displayed Lines, each ..... 9d.

WANTED, engagement by Soprano, who is also Pianist; high proficiency both lines; stage experience. AUDREY STUART, At Avoca, Sutton, Surrey.

WANTED Known, young lady Vocalist and Violiniste, experienced; beautiful stage appearance, desires engagement. Box 364, "The Era."

WANTED, Revue or M.H. Act, WAL STANLEY, Baritone, Juv. Lead.
Wire, 233, Mansfield-road, Nottingham.

**MUSIC HALL ARTISTS WANTED**
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED, Variety Artists. Turns holding Dates with old management write in. AUBREY, Pavilion, Wick, N.B.

THE "C. W." POOLE'S MYRIORAMAS.
16th Edinburgh Season, Dec. 26 to Jan. 14.

WANTED, Refined and Clever Specialities, Drawing-room, Gymnastic, Musical, &c. Not conjurers or animals. New to Edinburgh.
Three weeks' engagement to suitable act.
Lowest terms and where can be seen during next few weeks,
J. R. POOLE,
Palace Theatre, Gloucester.

**MUSIC HALL ARTISTS WANTED**

WANTED, experienced Acrobat or Athlete, to join good-class Act; reliable and able to perform three or four really good tricks, and to assist; good physique and appearance essential. Send photo and state experience, age, height, weight, tricks, and salary required, in first instance, to Box 339, "The Era."

**MUSIC HALL ARTISTS' WANTS.**
First Three Lines ..... 1s.
Per Line After ..... 6d.
Displayed Lines, each ..... 9d.

WANTED, by JIM SURREY, Comedian, Monday, on, 26, Alfred-road, Sparkbrook, Birmingham.

£500 Open Challenge to the World.
LITTLE HACKENSCHMIDT,
World's Champion Wrestler and Athlete, in Sensational Athletic and Comedy Wrestling Horse Act.
Last week best business for months at Peterborough. This week, big houses packed, Imperial Theatre, Canning Town, London.

WANTED, Monday next, also Aug. 8, 15, 22. Own act or full company. Salary or shares.

WANTED Known,
BROS. ASTON and LADY.
BROS. ASTON and LADY.
BROS. ASTON and LADY.
BROS. ASTON and LADY.
Cycling Comedians and Bicycle Football Champions.
Vacant,
Aug. 8,
Aug. 15,
Aug. 22,
Aug. 29.
Now touring Galas.
Wire or write,
Coach and Horses Hotel, Stourbridge.

WANTED Known, ATHELDA THE GREAT AND PARTNER present Art, Strength, and Grace. Posing. Clever feats of pure strength, hand to hand balancing, clean knockabout comedy. Vac. Monday, on (with exceptions).
Coms.,
43, Clifford-street, C.-on-M., Manchester.

WANTED, Mon., on, STYLO and SONNY, Double Jugglers, Hoops, Climbing Ladders. 50, Upper Couran-street, Manchester.

WANTED, Monday, by PIP AND MELINDA. Comedy Sketch Duo. Always a draw. Wire, Garlick Buildings, Knottingly, Yorks.

WANTED, Aug. 1, 22, 29, on, THE BELLINIS, Sensational Equilibrists and Daring Aerial Gymnastic Pot-Pourri Act. Also vacant for galas. Wire for Monday to Palace, Wellingborough, until Wednesday. After, Palace, Rushden, Northants.

WANTED Known, THE TWO DANIELS, Negro Speciality, vacant. B., 105 Sherbourne-road, Birmingham.

**CIRCUS ARTISTS' WANTS.**
First Three Lines ..... 1s.
Per Line After ..... 6d.
Displayed Lines, each ..... 9d.

WANTED Known,
BONITA,
LADY RIFLE SHOT,
Vacant after the tenting season until December.
1, Baker-street, Brixton-road, S.W. 9.

WANTED Known, the ORIGINAL JENKINS FAMILY, Acrobats, Clowns, Riders, Wire; 3 gents, 2 ladies; home after extensive tour in the Far East. J. JENKINS, 19, Prices-lane, York. Agent required.

WANTED, by ROLLO, on the High Rope, an Ideal Gala Act, August Bank Holiday, Monday, Tuesday, Wednesday, through postponing Pontypool Fête. Wire, 19, Steerforth-street, Earlsfield, London, S.W.

**BOWMEN'S ADVERTISEMENTS.**
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED, Lady Palmist, at once; best position in North Wales; salary or commission. Must enclose photo to Mrs. Lee, 2, John-street, Llandudno, N. Wales.

**MUSICIANS WANTED.**
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED, Violin-Conductor, able to play other intrument when required; small band; experienced and capable. Terms, &c., B. LANDO, Manager, Empire, Taunton.

WANTED, Pianist-Conductor, small orchestra, Pic. and Var.; twice nightly, one mat. Refs. and lowest, BLAKES, Hitchen.

WANTED, Violin-Conductor, immediately, for high-class Cinema; Midlands; 4½ hours daily; no Sundays; must have good library. Lowest terms, fullest particulars, in first letter, to CHAS. MORTIMER 16, Willow-road, Hampstead, N.W.

WANTED, Repetiteur, to open Monday next; M.U. terms. Apply, with copy of two latest refs., to MUS. DIR., Empire, Longton, Staffs.

HIPPODROME, DARLINGTON.
WANTED, good Leader; terms £4 4s.; used to musical comedy and variety; all matinées paid for; sobriety indispensable. Terms and refs., H. BULL, Musical Director.

ARGYLE THEATRE, BIRKENHEAD.
WANTED, First-class Leader, capable of taking the chair, experienced first-class varieties. Terms, £4 5s. A.M.U. State age. J. WHITELOCK, Musical Adviser.

WANTED, experienced Violin-Leader, for cinema; 6 hours daily; £7 per week; must positively open Monday, Aug. 1; audition to be given in Manchester, Friday or Saturday afternoon. State age, full qualifications, &c., to M. D., 110, Brailsford-road, Fallowfield, Manchester.

EXCHANGE CINEMA, NORTHAMPTON.
WANTED, First Violin, evenings only (no Sundays).
Apply, with terms and full particulars, MUSICAL DIRECTOR.

WANTED, Musicians, at First-class Variety Halls.
Glasgow Coliseum, First Violin.
Edinburgh Empire, Repetiteur, also Viola.
Applicants must be experienced and thoroughly competent. Write, with full particulars of experience, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned hall.

WANTED, First Violin, Concert Band; also First Violin, Picture Theatre; also 'Cellist; commence immediately. Terms, JOHN H. RUSSELL, Grand Pier, Weston-super-Mare.

WANTED, Experienced Lady Violinist for café, West End. Whole or part time. Apply Box 369, "The Era."

## MUSICIANS WANTED.

WANTED, 1st-class Lady Violin, to Play 2nd Violin. Apply, personally, 12 to 1, GRAY, 12, Archer-street, Piccadilly, W.

WANTED, Lady Violinist; seaside cinema; must fit pictures. Write terms, MISS REEVE, 60, Kimberley-gardens, Harringay Park, N. 4.

WANTED, first-class Second Violin, Cinema, Reading, Aug. 1, 5½ hours; no Sundays; Tavan. State terms to MUS. DIR., 13, Denmark-road, Reading.

WANTED, Violinist, for Tour. Apply, T. C. WRAY, 28, Floral-street, W.C.

WANTED, open at once, Violinist, for pictures; twice nightly; must be good tone; no fancy terms, but permanent, comfortable engagement. Particulars, SCARD, Cinema, Milford Haven.

WANTED, good Violinist; also Orchestral Pianist; Cinema, S.E. London; 28 hour week. Terms must be moderate. Box 359, "The Era."

WANTED, Violinist, with library, who would meet good Pianist for practice, Kensington; view, future engagements. Box 365, "The Era."

WANTED, Good Clarinet (sharp pitch), evenings only. Audition from 3. Apply, Kingsland Empire, Dalston.

WANTED, Good D. Bass. Open Monday. Revue and variety. Lowest and refs., MANAGER, Empire, Ebbw Vale, Mon.

WANTED, Trombone, 'Cello, and Flute (flat), for Margate Hippodrome; 10 days certain. Rehearse at Margate, 12 o'clock to-morrow (Thursday). Audition this (Wednesday) afternoon, 2 o'clock, Queen's Cinema, Forest Gate, E.

WANTED, tip-top Saxophonist, for Jazz band; smart appearance essential; good showman and vocalist preferred. STANLEY, Salon-De-Danse, opp. Tufnell Park Tube Station, N.

WANTED, 'Celliste, to complete Trio, immediately, until September. Photo. and particulars, Runnacleave Hotel, Ilfracombe.

WANTED, 'Celliste, to complete trio, immediately, until Sept. Photo and particulars, Runnacleave Hotel, Ilfracombe.

WANTED, 'Cellist, for trio. State salary and references, SECRETARY, Palace Kinema, 24, Queen Anne-street, Dunfermline.

WANTED, 'Cello; sight-reader; temperate. Wire or write lowest, CONOLLY, 48, Victoria-road, Long Eaton.

WANTED, 'Cellist (gent.), two weeks, and Double Bass; permanent; both to start Aug. 1; hours 3½; one day free weekly; all meals provided. Send terms. MUS. DIR., Hotel Majestic, Harrogate.

WANTED immediately, 'Cello and Repetiteur, Violin; cinema; audition Wed., Thurs., 10-12.30. M. D., 126, Elgin-avenue, Maida Vale.

WANTED, for First-class Variety Hall in SCOTLAND, 'CELLIST. Also DRUMMER. Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to Box 368, "The Era."

WANTED, experienced 'Cellist, open immediately. WRIGHT, King's Theatre, Newcastle, Staff.

WANTED, first-class Pianist for Grand Theatre, Walsall; twice-nightly performances. Terms and references to W. J. ANDREWS, General Manager.

WANTED, fair Lady Pianist-Accompanist, for lady in songs and impersonations; one able to drive car preferred; salary £104 all found; age 35-40. Apply, DRURO, 1, Oakdale-road, Tunbridge Wells.

WANTED, Harpist; also Violinist and 'Cellist, for occasional evenings, to provide orchestral, drawing-room, or dance music. Write, stating terms, PLAISTED, Odmenham, Marlow, Bucks.

WANTED, Portable Harmoniumist, by good violinist, lady or gent., for busking. E. L. S., 1, Little Chatham-place, S.E. 17.

WANTED, Violiniste, 'Celliste, and Pianiste, for a country hotel (Clitheroe); must be used to trio work and this class of business; comfortable engagement to the right ladies. Photo if convenient, and refs., to F. H. JEPSON, 39, Beech-avenue, Blackpool.

WANTED, Select String Quartette, Piano, Violins, 'Cello; must be first-class musicians; for high-class musical hotel orchestra; ladies or gents.; select library essential; permanent engagement; special remuneration for late dances. State terms, including all selections played daily till 10 p.m., latest references and particulars; with or without board; open early August. Direct to PROPRIETOR, New Palace Hotel, Torquay.

WANTED, immediately, full Orchestra; North London; Cinema and Variety. Six nights, two mats. Terms, &c., Box 366, "The Era."

SEASIDE ENGAGEMENT.

WANTED, for special three nights (and two matinées), Aug. 1, 2, and 3, 2nd Violin, 'Cellist, Clarinet, Cornet, Drums, used to musical comedy. Lowest inclusive terms. MANAGER, County Theatre, Bangor, N. Wales.

WANTED, Unemployed Musicians, for ex-Service band. Enclose stamp for reply, W. HARRISON, 22, High-street, Peckham.

THE TELFORD ORCHESTRAL SALON AND AGENCY.

WANTED Known
MISS MARGUERITE LAKE
is now conducting her Orchestral Classes every Monday and Friday morning from 11 to 1 o'clock at the
NEW OXFORD GALLERIES,
77, New Oxford-street, W.
Violinists, 'Cellists, and all instrumentalists receive thorough training for Cinema, Café, Theatre. Special tuition in standard programmes and TAVAN ARRANGEMENTS. Classes held at Streatham. All communications to MISS ADELINE MAY, 1, Telford-avenue, Streatham, S.W., or to 77, New Oxford-street.

Important Notice.

WANTED Known,
After Summer Vacation
ABBOTT'S ORCHESTRAL SCHOOL
will be transferred to
"THE STUDIO,"
Shepherd's Bush Road, W.,
under the direction of
Miss R. Sharing.

WANTED Known, MSS. (Songs and Dance Music) invited for publication. Best terms. HOWARD & CO., 19, Percy-street, W. 1.

WANTED, Composers to submit MSS. to us. NEVIN PUB. CO., 44, Bedford-row, W.C.

## MUSICIANS WANTED.

WANTED, for Theatrical Season, commencing Aug. 8, 1st Violin, 'Cellist, Double Bass, Trombone, Cornet, and Drummer. One performance nightly. Apply to MANAGER, Palace Theatre, Salisbury, with terms required. References.

WESTBOURNE PARK STUDIOS AND AGENCY.
Woodfield-road. 'Phone, 5902 Hampstead. 2 minutes from Westbourne Park Station.

WANTED Known,
MAUD RISELEY, A.R.A.M.,
Musical Director Grand Cinema, Pad., W.
(Daughter of Prof. George Riseley, Conductor of Bristol Festival, &c., &c.),
has resumed her successful Orchestral Classes Daily at Above Studios, from 10 a.m. All Instrumentalists apply. Special Coaching for Violinists wishing to become Leaders. Instruction given in Fitting Music to Pictures. Tuition given in Standard Works and Tavan Arrangements. Music Lent for Home Study. Introductions given and Appointments Found. Call, any morning after 10 a.m., for Audition and Advice.

CINEMA ACTING AND DRAMATIC CLASSES, CONDUCTED BY
WILFRED E. BOYCOTT,
Late of Barker's Studios, Ealing.
20 years' Stage Experience.

THIS AGENCY AND ALL CLASSES ARE UNDER THE PERSONAL DIRECTION OF WILFRED E. BOYCOTT.
(7 years Manager for Fritz Kreisley).
Also Business Manager for Mme. Albani (Farewell Tour), Harold Bauer, Marie Hall, Casals Trio, &c.

LARGE HALL, WITH STAGE FOR REHEARSALS. MODERATE TERMS.

All Instrumentalists are invited to register for Engagements in Cinemas, Restaurants, &c.
Auditions arranged for Managers requiring Complete Orchestras or Individual Artists.
Office hours: 10 a.m. to 5 p.m.
Stopping Places of 'Bus Services 31, 28, 46, 36, and 18, close to Studios.
Good Deputies now available.

WANTED Known, Up-to-date Music on Hire, cinema and café. R. S., 6, Cumberland-mansions, West End-lane, Hampstead.

WANTED Known, NORTH LONDON MUSIC LENDING LIBRARY (up-to-date), Cinema, Café, &c. Lowest terms, M. W., 13, Ellington-street, Barnsbury.

WANTED, Musicians to write, EASTON'S MUSIC LENDING LIBRARY, "Elmwood," Atkins-rd., Clapham Pk., S.W. 12. 'Phone, Streatham 950.

WANTED Known, Music on Hire for Cinemas; all the latest selections, overtures, &c.; cheapest in trade. GOLDMAN'S, 78-80, Ocean-road, South Shields.

WANTED Known, S. J. PLOMER'S Music Lending Library for Cinemas, &c.; moderate terms. Apply, 1, Ederline-avenue, Norbury, S.W. 16.

WANTED Known, Music on Hire for Cinemas, &c. Apply, W. S. CUDDEFORD, 77, Kelmscott-road, Clapham Junction, S.W.

WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality. 27, Edwards-street, Stockton-on-Tees.

ALLCHURCH MUSIC LENDING LIBRARY AND MUSICIANS' BUREAU.
WANTED Known, Music at moderate prices, Pictures fitted. Musicians supplied for Cinema, or complete Orchestras. 131, Bedford-hill, Balham, S.W. 12.

### MUSICIANS' WANTS.

**First Three Lines ..... 1s.**
**Per Line After ..... 6d.**
**Displayed Lines, each ..... 9d.**

WANTED, Engagement (London district), by Musical Director and Solo Violinist; cinema; good library. Box 255, "The Era."

WANTED Known, ADOLPHE ROCHESTER, after 8 years' Musical Director (Pianist) at Fulham Picture Palace, has resigned his position, and is open to accept offers with own orchestra or without; enormous up-to-date library and pictures perfectly fitted. 18, Quenington-mansions, S.W. 6.

WANTED, Engt. by Violinist-Musical Director, Music Hall, Cinema, Jazz Banjoist, also Pianist, disengaged; good library. ANDREWS, Deputy Leader, Collins's Music Hall, Islington Green. Private, 155, Sumatra-road, West Hampstead.

WANTED, Engt. by Violin-Conductor; at lib. Aug. 1; exp. drama, variety, cinema, &c.; superb library. Apply, VIOLINIST, 47, Sandy-lane, Sevenoaks, Kent.

WANTED, by Smart and Fully Experienced Conductor (Baton or Violin), First-class Permanency; music hall or theatre; Lancs or Yorks pref. Reliable. Highest refs. Box 355, "The Era."

WANTED, Engt. Cinema, Hotel, or Café, exp. Violin, Rep. (known); good refs.
Address, MISS K. O'CALLAGHAN, 27, Dickenson-road, Crouch-hill, N. 8.

WANTED, Engagement, as Repet. Violin; would deputise; London preferred; A.M.U. Box 282, "The Era."

WANTED, Engt., by Repet., able to lead; any business. GOLDSMITH, 4, Arrogan-gardens, Streatham, S.W. 16.

WANTED, by Experienced Repet., Engagement, in cinema or hotel; provinces preferred; now disengaged. Excellent refs. A.M.U. VIOLINISTE, The Cottage, Barrowfields, Kenilworth.

WANTED, Engt., by exp. Violin (Rep.) or Viola; town or suburbs; would deputise. VIOLINIST, 8, Nigel-road, Peckham Rye, S.E.

WANTED Known, Violinist, exp. rep., gent., open for deputising, cinema, &c.; evenings only, including Sundays. Write, 70a, Murray-road, Ealing, W. 5.

WANTED, by Violinist, position as Rep. and Deputy Conductor, anywhere in British Isles. 57, Elmhurst-mansions, Clapham.

WANTED, by First-class Leader, Engagement, in Cinema, with or without his orchestra. First-class library. Fitting pictures speciality. Also 'Cellist. Address, MUSICUS, 22, Ivy-lane, Brockley, S.E. 4.

WANTED Known, Good Leader-Violinist disengaged (from Aug. 1), for Cinema or Café. (Ref.) Box 352, "The Era."

WANTED, engagement by Leader-Violin and Pianiste; exp. Cinema of Varieties; would separate or augment; splendid library; Tavan, Alder, &c. 1, Rudgrave-place, Egremont, Liverpool.

# PIÉNA NOW READY FOR CINEMA MUSIC

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# AUGUST BANK HOLIDAY.

The **NEXT ISSUE** of **"THE ERA"** will be published on

**THURSDAY, AUGUST 4.**

Advertisements intended for that issue must reach this Office by first post Wednesday morning, August 3, but copy for advertisements can be received up to 11 a.m. at the Office on that date.

WANTED, Engagement, by Violinist; young gentleman. Cinema and Dance. 32, Granville-square, King's Cross.

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WEEKLY REPORT.

| | | | |
|---|---|---|---|
| Cost of maintenance of Benevolent Institution, about ..... | £52 | 0 | 0 |
| Number of old artists residing there, 32 (ladies 8, men 24). | | | |
| Amount of weekly pensions .... | 49 | 17 | 6 |
| Number of pensioners, 81. | | | |
| Amount given in grants, loans, fares, &c. ..... | 43 | 10 | 0 |

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# MILES OF SMILES
*A Comedy Salad With a Musical Dressing*
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A Musical Revuesical Comedy
By CHARLES BALDWIN.
The show that reduces your Doctor's Bill. All-Star London Cast, including HARRY MAXAM. This is AWAY from the ordinary Revue. Refer—Mr. Johnson here (or any here played), then WIRE QUICK for
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## ARTISTS HOLDING CONTRACTS

please send in their Bill Matter as usual; also for

## Theatre Royal, EDINBURGH

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# WHIRLS & GIRLS.
**The Great Comedy Revue, Featuring—**
**HAROLD BAKER, the great little Burlesque Comedian, HENRY PARKIN, HILDA BAKER, RONEVAS TRIO, LAURETTE SISTERS, BILLY FARREL, SISTERS HORTON, AMY SCHOFIELD, RASTUS, LILIAN BICKNELL. WILL STANLEY, KATHLEEN MAY, DOT MAY, EVA STOYLES, REG MAWER, Full London Beauty Chorus.**
**Musical Director: H. W. BRITCHER.**
Many thanks for offers, but want a sporting chance. The show that is playing to a shade over the odds.
**This Week—PALACE, LINCOLN. Printing Ready.**
All Coms.—MANAGER, WHIRLS & GIRLS.

## GRAND THEATRE, ABERAMAN.

The above Theatre (closed down owing to the industrial crisis) will RE-OPEN on
**MONDAY, AUGUST 1, 1921.**
On behalf of the Committee,
T. J. JAMES, Chairman.

### ROYAL ACADEMY OF MUSIC.

PRIZE DISTRIBUTION.

The Duke of Connaught, president of the Royal Academy of Music, attended a concert given on Friday at the Queen's Hall by the students of the Academy, and afterwards distributed the prizes to the successful pupils. His Royal Highness was received by the principal of the Academy, Sir Alexander Mackenzie, and by members of the governing bodies.

Sir Alexander Mackenzie, in his review of the year, said that the governors and staff had good cause to be contented with the sane, sound, and in many cases brilliant work accomplished. The fact that the "commendations" in secondary studies were very nearly doubled showed the increase in general industry and the improvement in all-round musicianship. Beyond their own walls some of their past and present pupils had sought public recognition of their talents, and received it in full measure. Within the year the long list of teachers had been considerably extended. There were now twenty-six female teachers at the Academy. It had not been easy to award the prize for the most excellent, assiduous, and industrious student of the year. The winner was well known among them as a brilliant young violinist, a pianoforte silver-medallist, and an accomplished all-round musician, whose time and talents were always at the service of others—Miss Dorothy Chalmers. Sir Alexander was glad to say that both the Academy and the Royal College of Music had seen their way each to offer an annual scholarship to the Army to provide a year's instruction to a couple of young Army bandsmen with a view to assisting their training as future bandmasters.

The centenary—the commemoration of the foundation of the Academy—would take place in July of next year, and no effort would be spared to make a thoroughly worthy and representative musical festivity of the great occasion in its annals. (Hear, hear.)

At the conclusion of a delightful programme of music, which included a pianoforte solo (Scherzo in E (No. 4), Chopin) by Miss Desirée MacEwan (Josephine Troup scholar), a vote of thanks was moved to the Duke of Connaught for his presence, to which his Royal Highness briefly replied.

### "SETTING THE FASHION."
TO THE EDITOR OF "THE ERA."

Sir,—One runs the risk of making oneself ridiculous by taking any notice of the colossal impudence and impiety of Mr. Laurence Cowen's letter headed "Setting the Fashion"; but for the sake of one's own work one feels bound to protest that never, on any single occasion, has Mr. Laurence Cowen served me as "The Fount of Inspiration."

I choose historical themes because they interest me, and one may venture to suggest that English writers on characters in English history are likely to give truer portraits and possibly even write better play than Mr. Laurence Cowen and Miss Hélène Gingold.

What really matters, of course, is the treatment of the subject—not where or when the theme originally entered the mind of the writer.

It would be a great thing if some enterprising manager would give all historical playwrights a chance of showing our work, after the manner of the competitions at which the great Greek dramatists presented their plays on national history and legend—and let the best play win!—Yours faithfully,

FRANCES A. McCALLUM.

## BIRTHS, MARRIAGES & DEATHS.

BIRTHS.

To Mr. and Mrs. Stacey (Vi and Viola), a daughter. Both doing well. July 18, 1921.

MARRIAGE.

KILLNER—DE LANGE.—Norah de Lange, actress, elder daughter of Herman de Lange, to John Killner, actor, and only son of the late John Killner, of Lewes, Sussex, on Saturday, July 16, at Brook Green.

DEATHS.

CEDRON—Stella Cedron, of "Queenswood," Ealing, after a short illness, at Shrewsbury, on July 18. At rest. Deeply mourned by mother, father, and brother.
CHITTY, ERNEST CHARLES (C. Erneste, equestrian), who passed away suddenly of hæmorrhage in his 52nd year. I wish to tender my most sincere and grateful thanks to Mr. and Mrs. Frank Bostock (who made all arrangements), also Mr. and Mrs. E. H. Bostock and family, Mr. and Mrs. A. Austin, Mrs. Pilling and daughters, who attended the funeral. Also the performers, band, and staff for kind sympathy and beautiful wreaths.—L. A. Erneste. Buried at the Abbey Cemetery, Thorn Hill, Johnstone. "In the midst of life we are in death."
HUNT.—Consett, The Ferns, July 10, Catherine Eleanor, wife of John William Hunt (Clarence).

IN MEMORIAM.

IRVIN.—In loving memory of my dear husband, John Irvin, circus artist, who died July 18, 1918. Ever remembered by his wife and daughter.—Mrs. A. Hickey.
McDERMOTT.—In ever loving memory of my dear husband, Robt. J. McDermott, who passed away July 23, 1917.
POWELL.—In loving memory of my dear father, James A. Powell, who passed away on July 26, 1914, at Blackpool. Though lost to sight to memory ever dear.—Mabel Powell.

## ARTISTS AT PLAY.

### NORTH FORELAND V. THE STAGE.

On Sunday the North Foreland Golf Club, on their own course, at Kingsgate, near Broadstairs, beat the Stage Golfing Society, in a single match, by 10½ points to 5½. The couples met under handicap, the heaviest penalties being carried by Mr. Mark Seymour and Mr. C. B. Macfarlane, of the home team, both of whom, with plus 3, won their matches.

In the afternoon a friendly team match was played between the same clubs, over the approaching and putting course, in the form of a play competition, and ended in favour of the actors, Billy Leonard (handicap 16) planting the winning flag, for the stage, on the nineteenth green.

The individual results of the morning match were:—

North Foreland G. C.:—Mark Seymour (+ 3), 1; H. C. Kingham (7), 1; J. A. Luke (6), 0; H. L. Goldby (7), 1; J. W. Hawtrey (9), 0½; R. G. M. Delpetch (9), 0; J. H. Iles (10), 1; E. G. Moon (11), 1; M. M. Snow (12), 1; S. Alderton (15), 1; I. Ostrer (16), 0; Cutler Jones (16), 0; W. T. Key (18), 1; S. G. Cutler, 0; J. A. Beare, 1; C. B. Macfarlane, 1. Total, 10½.

The Stage G. S.:—Fred Leslie (+ 1), 0; Guy Saunders (3), 0; H. Le Grand (5), 1. Eustace Ponsonby (7), 0; Ernest Graham (8), 0½; Davy Burnaby (9), 1; Laurie de Frece (12), 0; Leonard Mackay (12), 0; Mark Lester (14), 0; Billy Leonard (16), 0; Austin Melford (16), 1; Norman Griffen (18), 1; Leslie Henson (20), 0; Basil Foster, 1; S. Brightman, 0; T. Miller, 0. Total, 5½.

### "GARDEN OF ALLAH" AT WIMBLEDON.

Mr. J. B. Mulholland, with his accustomed enterprise, has secured for the opening attraction of his autumn season, the Wylie-Tate production of the great Drury Lane success, "The Garden of Allah," which will be presented for twelve nights and three matinées. It is a wonderfully realistic and powerfully acted representation of this finely dramatic drama. Miss Nell Carter is in every way a delightful Domini Enfilden, rendering the part in a highly artistic manner, while Mr. Hugh C Buckler is powerful in every scene in that dramatic episode in which the monk reveals his past history. The lesser but still important remaining parts were all sustained with ability. Especially was this so of Mr. Henry Hallatt's excellently-acted Count Anteoni, Mr. Charles Aldred's loveable Father Roubier, Mr. Alec Mayhew's Batouch, and Mr. D. Muir-Little's Captain de Trevignac. The entire production was exactly as given at the Lane, being produced by Mr. Arthur Collins, and the marvellously realistic representation of the sand storm in the desert, and the beautiful scene of the Count's garden were enthusiastically received by the delighted audience. An increased orchestra, under the baton of Mr. Hearnsik, rendered Landon Ronald's Eastern music delightfully.

### PLAY'S SEVENTEENTH VISIT.

"A Royal Divorce" is surely something to be wondered at. Last week it paid its seventeenth visit to Liverpool, and, with Miss Edith Cole as the Empress Josephine, played to crowded houses at the Shakespeare.

A number of excellent attractions have been booked by Mr. W. W. Kelly, and among these are The Baynton Shakespearean Repertory Company, "The Beggar's opera," "The White-headed Boy," and the Armitage and Leigh Repertoire Company in nine different plays—very interesting prospects. Next week Mr. Kelly will present Miss Daisy James in "At the Villa Rose," which will be submitted by Mr. Arthur Boarchier's Company."

### "OH! BETSY."

Musical Comedy, in Three Scenes, Presented by Harry Levaine and George Lawrence, at the Granville, Walham Green, on Monday, July 25.

"Oh! Betsy," met with a hearty reception at the Granville, Walham Green, on Monday. Betsy is the name of a music hall star, who has worked her way up from a chorus girl. She is affianced to Allan Tremaine, a young R.A.F. officer, who, with his friend Archie Fitzherbert, had been expelled from college, and therefore disinherited by his father, Lord Moorland, who wills everything to his brother-in-law, Septimus Sleek, a pious old humbug and teetotal fanatic. Before the finale is reached, however, another will is found leaving all to Allan, and he and Betsy are happily married before curtain-fall.

Betsy is charmingly played by pretty Miss Peggy Mackintosh, who sings well the new number of Horatio Nicholls, "Silver Star," and joins Mr. George Lawrence in a smart duet, "Dangerous Girl." Mr. Lawrence makes a hit as the light comedy man, and in "Down That Old Missouri River" has a good number. Mr. Harry Levaine creates much laughter as Eleanor Victoria Meadows, a clever dame study. "Since I've Been on the Stage," "There's a Long, Long Trail" parody, and "Mademoiselle" are his songs. Mr. Fred Burnell extracts every ounce of humour possible from the character of Peter Pepper, and his song "Oh! Betsy," with the aid of the chorus, attractively garbed, was a big success. Mr. Joseph Bowling as Lieut. Tremaine looked the part and used a fine voice to advantage in "Glory of the Sea," and joined Miss Mackintosh in a pretty "Wedding Bells" duet. As the sanctimonious hypocrite, Septimus Sleek, Mr. Ted Elgar acted well and sang "Yes! Verily," capitally. Other parts were excellently played by Messrs. Oliver Twist and George Farnley and Miss Laurie Morris, and a good-looking chorus contributed to the success.

### ANSWERS TO CORRESPONDENTS.

C. T. A.—*A copy of the "Reandean News Sheet" would probably be sent you on application, enclosing a stamped wrapper, to the St. Martin's Theatre, Cambridge-circus, W.C.*

D. W. — *The Carl Rosa Company will have a season at Covent Garden in October. The touring company is this week at the Theatre Royal, Newcastle, and next week goes to the Palace, Tynemouth.*

### Liverpool Theatrical Appointment.

When the autumn season of the Liverpool Playhouse opens, Mr. Nigel Playfair, of the Lyric Theatre, Hammersmith, will be in charge of the production and the artistic side of the plays to be presented there. Mr. Playfair, however, will still retain his position in London. Mr. A. S. Pigott, licensee and manager of the Playhouse, will become a managing director.

# FIRST NIGHTS OF THE WEEK.

## Charles Hawtrey's Piratical Adventure—Irish Players at the Court.

### "AMBROSE APPLEJOHN'S ADVENTURE."

A Play, in Three Acts, by Walter Hackett, Produced at the Criterion Theatre on Tuesday, July 19.

Lush ..... Arthur Fayne
Poppy Faire ..... Marion Lorne
Agatha Whatcombe ..... Mona Harrison
Ambrose Applejohn .... Charles Hawtrey
Anna Valeska ..... Hilda Moore
John Pengard ..... Edward Rigby
Mrs. Pengard ..... Annie Esmond
Ivan Borolsky ..... Leslie Faber
Marie ..... Winifred McCarthy
Dennett ..... Wilson Blake
Johnny Jason ..... H. V. Surrey

A secret sigh of sympathy must have floated up from many of the middle-aged among the audience at the Criterion last Tuesday night, when Ambrose Applejohn, aged "40 and a bittock," told of an experience that has happened to most of us who have unawares come to be considered as "old fogies" by thoughtless youth. In a railway carriage Ambrose had been offered a seat; in fact, two young ladies had risen at the same moment and begged him to sit down. It was a horrible shock to Ambrose, it gave him furiously to think, as the French say. He thought that he was getting on in years, and had never lived, in the adventurous sense of the word; he had just existed comfortably—much too comfortably—and most respectably with Aunt Agatha and his charming cousin Poppy Faire, coddled and cosseted by both at his mansion on the Polperran cliffs. So Ambrose determined to seek adventure before he was too old to enjoy it. How he sought it and what he found has been set forth in a most diverting play by Mr. Walter Hackett, a play that on Tuesday evening proved so much to the taste of the audience that they were actually able to ignore the heat on an unusually sweltering night.

Ambrose comes in for two adventures—one real, the other a dream—and it is hard to say which is the more entertaining. The real is the result of an advertisement offering his house for sale, and mentioning some mysterious hidden treasure. This brings two rival gangs of crooks to the house late one night after all but Ambrose have retired. The first crook, known to her associates as "big-eyed Gladys," gains admission with a pitiful story. She poses as a Russian dancer flying for her life from a Bolshevik and implores the protection of Ambrose. He, flattered, a little nervous, deliciously commonplace, responds nobly. The Bolshevik, a truly awe-inspiring person, appears on the scene and is foiled by Mr. Applejohn. Then two other strange people drop in, a pretended breakdown suffices, to discover the whereabouts of the treasure. When they are all disposed of and the Russian dancer tucked away upstairs there is a burglar alarm, and at two o'clock in the morning Ambrose and Poppy are sitting in a darkened room awaiting the expected return of the thieves. Then comes the glorious dream adventure, with Ambrose Applejohn become Applejack the Pirate, launching ferocious invective at the crew, inclined for "dalliance" with a lovely Spanish prisoner, smacking his lips over the grog that "warms a man's inwards," and settling a mutiny by cutting the cards and taking care to provide himself with a plentiful supply of aces. It is a delightful bit of fantasy, and brought roars upon roars of laughter from the house.

Nor does the last act fall short. In it we see Ambrose boldly facing the thieves in combination, haunted by memories of the Pirate Applejack, finding swear-words uncommonly easy to utter, sendingt the crooks flying out of the window, and finally alighting upon two treasures, one a bag of pearls behind the wainscoting, the other the love of Poppy that has been waiting for him all the time.

There is only one word for Mr. Charles Hawtrey as Ambrose Applejohn—he is immense! Admirable as he has been in many parts, we doubt if he has ever done anything better than this. He is so gloriously natural throughout; never the cool, resourceful hero, but the ordinary conventional man faced with the unexpected and by a happy thought finding a way out at the critical moment. As the Pirate he is magnificent, reveiling in his prowess like a jolly schoolboy. Three times he turns away from his mutinous crew, breathing a grandiloquent "Scum!" At each repetition one shouts with laughter, and at the fourth, when he has disposed of the burglars by a wonderfully simple device, the house fairly rocked with mirth. Miss Marion Lorne is a fascinating Poppy, with her soft, quaint voice and her charming, little motherly ways. She is exactly right for the part, so is Miss Hilda Moore as the handsome, flashing, "big-eyed Gladys," the vampire who failed to "vamp." Very clever, too, is the foreign gentleman of Mr. Leslie Faber. Mr. Arthur Fayne, Miss Annie Esmond and Mr. Edward Rigby all put in good work.

Mr. Hawtrey prefaced a short speech of thanks for the enthusiastic reception of the play by the remark, "I am sure you don't really want me to make a speech; you must all be longing to get outside."

In conjunction with Mr. Hawtrey, Mr. Thos. C. Dagnall is to be felicitated upon adding another to the record successes which have distinguished his administration of the Criterion.

### "THE PLAYBOY OF THE WESTERN WORLD."

Comedy in Three Acts, by J. M. Synge; Revived at the Court Theatre, Monday, July 25.

Christopher Mahon ..... Fred O'Donovan
Old Mahon ..... Sydney J. Morgan
Michael James Flaherty ..... Arthur Sinclair
Margaret Flaherty ..... Maire O'Neill
Shaun Keogh ..... J. A. O'Rourke
Widow Quin ..... Sara Allgood
Philly Cullen ..... Louis O'Connor
Jimmy Farrell ..... Harry Hutchinson
Sarah Tansey ..... Nora Desmond
Susan Brady ..... Suzanne McKernan
Honor Blake ..... Una Burke

In addition to the pleasure of renewing our acquaintance once again with J. M. Synge's delicious play, "The Playboy of the Western World," we find the choice of the Irish players for their short season at the Court singularly well timed and appropriate with Ireland very much in the limelight at the moment, and hopes of peace and understanding in the air.

Everything that can be said has already been said of this more than comedy, this satire—this poem—this explanation. On Monday night we endeavoured to look at it as if for the first time, and with unbiassed eyes. It is essentially a play that must be known to be really appreciated at its true value, that the experiment was interesting. We were able to see that from this point of view the first and second acts might lend themselves to a certain impatience at the reiteration of the theme, but that the last act amply atones, knitting the whole together, and showing the underlying meaning. One would leave the theatre desiring to revisit it at a very early date in order properly to revel in the first part with the secret knowledge of the exquisite humour of the explanatory second.

The poet-playboy, despised, misunderstood and jeered at—praised, lionised and courted only when he is thought to have "destroyed his da," is magnificently played by Mr. Fred O'Donovan. What woman could resist such wooing as his? Synge's lines in his mouth are like verbal moonbeams on the waters of dialogue! Nor is it easy to over-praise Miss Maire O'Neill as Pegeen Mike. She rose to the part as she has always done, and played it wonderfully. As Michael James, Mr. Arthur Sinclair gave a fine and richly humorous study of dignified intoxication, perhaps the finest that the memory can recall. It is, in our opinion, a piece of acting to remember and to recall amongst the outgoing pieces of acting in a critic's life.

The whole cast is excellent, a splendid example of perfect harmony. We were occasionally forced to the reflection that it must be an advantage to the hearer to be Irish. The "Irish" language rapidly delivered is not always too intelligible.

## CENTRAL SCHOOL OF SPEECH TRAINING AND DRAMATIC ART.

### ANNUAL EXAMINATION.

The annual examinations of this well-known school of acting were commenced on Monday, July 11, and continued until Tuesday, July 19. This school has been in existence at the Royal Albert Hall for the past twenty years under the guidance of its founder, Miss Elsie Fogerty. During the past few years she has been ably assisted by Mr. Athole Stewart in some of the classes, and also, more recently, by Mr. Herbert Marshall.

The examinations took the form of the representation of various plays in which the students have been assiduously coached. Well-known ladies and gentlemen connected with the profession attended each day to examine, the first being Mr. Ben Greet, who saw a performance of "A Midsummer Night's Dream," in which all the characters were admirably played by lady students, assisted by pupils of Miss Ruby Ginner, herself a former pupil, who appeared as fairies. The Tent Scene from "Julius Cæsar" was then given, followed by a scene from "As You Like It."

Mr. Lee Matthews was the examiner at an extraordinarily clever representation of "The Critic." This was succeeded by a tense one-act play from the pen of Miss Fogerty herself entitled "Procession Passes," then other scenes from "As You Like It," concluding with the first act of "The Mollusc."

Miss Sybil Thorndike, accompanied by her husband, Mr. Lewis Casson (both former students) were the examiners on Wednesday, the 13th, and witnessed an act of "Alice-Sit-by-the-Fire," two more plays by Miss Fogerty—"In My Neighbour's Garden" and "The Girl with the Guitar"—finishing with that delightful skit by Mr. Knoblock "A War Committee."

On Thursday the examiner was Mr. J. Fisher White, chairman of the Actors' Association; the plays were "Quality Street" (two acts), "The Rest Cure," by Gertrude Jennings, and "Demeter," by D. Ewen.

On Friday scenes were given from "Midsummer Night's Dream"; Synge's "Riders to the Sea," a mime play by Dion Calthrop; "Breakfast with the Immortals"; "The Girl with the Guitar," by a fresh cast, and Mrs. Beringer's "The Agitator," Miss Beatrice Wilson and Mr. Franklyn Dyall being the examiners.

On Saturday Miss Lilian Braithwaite witnessed "Clair de Lune," by Miss Fogerty; "The Agitator," with a different student in the title-role; "I'm Sorry It's Out" (Gertrude Jennings), and two acts of "The Naked Truth."

The Trial Scene from "The Merchant of Venice" was the first item on Monday, July 18; then "Dove Uncaged," by Hamilton Moore; Gilbert's "Broken Hearts"; "The Girl with the Guitar," by yet another cast, concluding with "Poached Eggs and Pearls," Miss Madge Mackintosh and Mr. Athole Stewart being the examiners. It should be noted that Mr. Stewart's classes were not included in this programme.

The final day's work consisted of Rostand's "Les Romanesques" in its original language, followed by "A Single Man," by Hubert Henry Davies, Mr. Henry Oscar being the examiner.

It will be seen that the programme gave plenty of scope for showing the ability of the students. Though in many instances male characters were assumed by the opposite sex they proved quite equal to their tasks.

The School is closely affiliated with the Actors' Association by a working agreement under which any student wishing to follow the profession of the stage can only do so after having been awarded a first-class certificate on the joint recommendation of the A.A. Council and Miss Fogerty, such student then being eligible for probationary membership of the A.A. In pursuance of this, an examiner was appointed by the Council in the person of Mr. A. Harding Steerman as representing the A.A., who was present throughout the whole proceedings.

At the end of each day's programme the students were criticised and addressed by the daily examiners and by Mr. Harding Steerman at the end of the series. Of 55 students who appeared, 13 in their second year and 9 in their first year were awarded first-class certificates.

## LONDON SUBURBAN THEATRES.

### BRIXTON THEATRE.

"Eliza Comes to Stay" is here this week, and it is safe to assert that Miss Flora Le Breton, the talented young lady who essays the name part, will stay long in the memory of those who were present on Monday, what time she essayed the title rôle of Mr. H. V. Esmond's delightful farce, for throughout the whole time she was on the stage, the lady was the occasion of much hilarity, her acting throughout reaching a high level of excellence. Mr. Jack Esmond, as the Hon. Sandy Verrall, plays up to Eliza admirably, while Mr. Fred Grove, in his original character, Alex Stoop Verrall, is as successful as ever. Mr. Nigel Bruce is an efficient Montague Jordan and makes the most of his many points, whilst Miss Naomi Jacob is effective as Lady Penybroke. Miss Maud Nolland, as Mrs. Allaway, and Mr. E. F. Saxon, as Herbert, the valet, speak their lines exceedingly well, and add to an ensemble which appeals greatly to the audience. "Eliza Comes to Stay" is preceded by the one-act farce, "The New Steward."

### CROYDON GRAND THEATRE.

Mr. Leon M. Lion, supported by an excellent company, is appearing here this week in "Count X." The distinguished actor admirably acquits himself in the difficult role of the Count. As Colin Rossiter Mr. Clifford Cobbe gives a spirited performance, and Miss Renee Bevan is excellent as Kitty Rossiter. Other parts are well played by Una Dysart, Ethel Harper, Irene Chandley and Joan Garstin.

### WATFORD PALACE THEATRE.

Mr. Will Garland's production, "All Black," is the attraction here. This revue gives a representation of South American life. There is some excellent comedy, and the songs and dances introduced are first-class. Of the scenes the Plantation and the Ballroom are the best. The coloured artists do extremely well throughout, the humorous business being well sustained by Will Garland, Frank Weaver, and Bert Russell. The latter is a clever dancer, and is particularly successful in his duet with Miss Stella Danson. Frank Weaver creates great amusement with his songs and imitations at the piano. Miss Nora Danson's song, with interruptions from members of the company amongst the audience, created much laughter. This young lady, who has a pleasing voice, also gives a capital rendering of "Poor Old Joe," in which the chorus puts in some capital work. A captivating Japanese number is rendered by Miss Rosie Garland. Other songs worthy of special mention are "Zona," by Miss Annie Robbins, and "Romany," by Miss Nora Danson.

### STRATFORD SUMMER FESTIVAL.

After only a brief absence, the New Shakespeare Company returned last week to Stratford-on-Avon with a repertory of nine plays. Six of them are repeated from the April festival, "The Winter's Tale" and "The Merchant of Venice" are revivals from last year, while the only play new to the company is "King Henry IV., Part II."

The festival opened with a performance of "King Richard III.," which ranks as one of Shakespeare's least attractive plays. Mr. Baliol Holloway was again seen as the King, and submitted a most interesting and impressive rendering of the part, the opportunities given him, particularly in the first act, being taken full advantage of. Miss Dorothy Greene as the Lady Anne, and Miss Gwen Richardson as Edward's Queen, Mr. Edmund Willard as Buckingham, and Mr. George Zucco as Richmond, repeated their excellent performances of the spring revival. On Wednesday afternoon, when "The Winter's Tale" was played, there was a larger attendance. The part of Leontes was finely played by Mr. Edmund Willard, who was admirably supported by Miss Dorothy Greene as the Queen; good work being also done by Mr. Maurice Colbourne (Florizel) and Miss Gwen Richardson (Perdita). Mr. Percy Rhodes did well as Antigonus, and Miss Mabel Todd's Paulina proved an excellent representation. Mr. Baliol Holloway scored as Autolycus and sang his songs most effectively.

## BRITISH NATIONAL OPERA CO.

### APPEAL FOR SUPPORT.

A public meeting was held on Friday evening at Queen's Hall, Langham-place, in support of the British National Opera Co., which has been established to found and maintain a permanent organisation on a co-operative basis to produce and perform in English the best operas of all nations, and generally to encourage British musical art. Sir Charles Sykes, Bart., M.P., presided, and a large audience applauded with enthusiasm the points made by the various speakers. As was stated by Mr. Robert Radford, there is now an opportunity of purchasing the properties of the Beecham Opera Company, including some 40 operas, under favourable conditions. In order to take advantage of this a company, composed of artists formerly connected with the Beecham Opera Company, has been formed with a capital of £10,000.

It is proposed to have autumn and spring seasons in London, and also to tour the large musical centres of the provinces.

Among those present at the meeting were Sir William McCormick, Sir Alexander McKenzie, Sir Henry Haddow, Sir Charles Villiers Stanford, Lady Maud Warrender, Sir William Petersen, Mr. Robert Radford, Mr. Thomas Busby, Mr. Leo Schuster, Mr. Percy Pitt, Mr. Norman Allin, and Mr. Plunkett Greene.

**Music in Our National Life.**

The chairman, in opening the proceedings, said he was very pleased when he read the prospectus of the British National Opera Company to find that operatic artists and musicians were bestirring themselves to establish English grand opera on a permanent basis. In the past the support given to grand opera in this country was not quite what one would have wished it to be. He believed music should play a most important part in the national life.

**Mr. Radford's Statement.**

Mr. Robert Radford read a statement giving particulars of the movement in support of which an appeal was being made. He first referred to the lamentable position into which opera had fallen in this country, and said that he and others engaged in this movement intended to do their share in helping forward British music and British artists. The promoters of the new opera company were late members of the Sir Thomas Beecham Opera Co. It was a co-operative labour effort, and if they could only attract a small part of the attention that other Labour leaders did, he felt there would be no doubt about the success of their undertaking. They were not working on behalf of any individual or personal interests. Many of the most distinguished musicians in the country were associated with the work, as they felt that a national opera was one of the greatest musical needs of England at the present time. The directors of the new company knew from experience that over a period of years the weekly receipts of that company amounted to £3,000 a week, and they estimated that the expenses should not, with good management, exceed £2,700 a week. Opera in English could be made to pay.

Having spoken of the work done for English opera by the Carl Rosa Opera Company, and also of the great obligation they were under to Sir Thomas Beecham, he said that the mere fact that they would not be working for any individual would be a strong plank in the structure, and the brilliant conductor, the skilled producer, the great singer, and the clever musician would all feel they had an interest in the success of the company.

**Mr. Fisher's Approval.**

Sir William Cormick (a member of the board of directors) said he had been asked by Mr. Fisher, the Minister of Education, to say that not only personally but in his official position, he recognised the importance of the new movement in view of its value to national education. It was Mr. Fisher's considered opinion that in starting on a co-operative basis the promoters were doing the best possible thing for music, and doing it in the best possible way. He himself considered the attempt to found a national English opera company was a sound business proposition, and he had investigated the matter closely before he agreed to join the board.

Mr. Plunkett Greene, who was called on to say a few words, pointed out that one important feature of the proposal was that it would open out a future for the young singers of the country

### "PUSS-PUSS" REVISITED.

The introduction of "The Rushing Ballet," a new scene, into the popular Vaudeville revue, gave one the excuse to revisit Mr. Andre Charlot's delightful show. The music is described as by Kennethski Duffledopoff, scenario by Drouski Titheradovitch, and chereography by Lupinski Laneski. Mr. Jo. Monkhouse, introducing the new scene, made full use of his opportunities, and extracted a good deal of humour out of the curiosities of Russian pronunciation. "The Rushing Ballet" is in the best spirit of burlesque, the "pivoting" of the chorus causing particular amusement. The principals, Mr. Bob Cory and Miss Ethel Stewart, add considerably to their reputation. The costumes designed by G. K. Benda are a source of delight.

Miss Lee White also introduced a new song, almost an Irish "Peace" song, called "Dear Little Erin," by Clay Smith, R. P. Weston and Bert Lee. The words are excellent, the tune irresistible, and, sung by Miss White in her quiet, sincere vein, it proved most appealing.

Mr. Clay Smith, having hurt his knee, has been forbidden by his doctor to do any dancing. He appeared in some of the scenes in which no terpsichorean effort was required, and in the other scenes his part was taken by Mr. Hugh Dempster, and very creditably too, particularly in "The Silky Way" song and dance.

Mr. Bert Coote continues to be funny in his own inimitable way, and others who score heavily are the Misses Betty Loraine, Nora Creina, and Doris Llewelyn, and Messrs. Eric Stanley and Horace Barnes. The latter's impromptu rhyming is very clever and popular.

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At Woolwich Police Court, on Thursday, Aubrey Shorto Dennistown, formerly stage manager of the "Blue Lagoon" company, was sentenced to six months' hard labour for absconding with £200, the property of Mr. T. C. Wray, a previous conviction of six months for theft having been brought against him.


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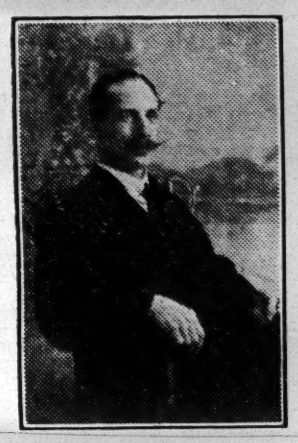
# THE REALM OF MUSIC.

## THE MUSICAL DIRECTOR.

### ORCHESTRAL NEWS AND NOTES.

**MR. RICHARD ILIFFE.**

Last autumn we published a letter inviting British composers to submit works arranged for military bands. Of the compositions sent in in response to this, five



were selected for performance. One of the successful five is Mr. Richard Iliffe. His work, viz., "Hungarian Rhapsody," is being performed at the Royal Military School, Kneller Hall, on Aug. 17.

Mr. Iliffe is at present on tour as composer and musical director of "Oh, I!" comedy burlesque. Formerly he was principal of the Leicester Academy of Music.

**MILITARY BAND CONCERTS.**

The fourth of the series of the above was given on Wednesday afternoon last at Kneller Hall, Twickenham, when an excellent programme was provided, under the able direction of the Commandant, Colonel John C. Somerville.

The items included a march, "Struma," composed by one of the students, R. G. Mark, which showed ability. Some of the other works performed and conducted by students of the Royal Military School of Music were Mozart's Symphony in G minor, Wagner's "Tristan und Isolde"; and, in the lighter vein, Norman O'Neill's four dances from "Blue Bird," and the overture from "Mignon," Student W. Yates, whose work was performed at a previous concert, conducted the latter.

Our representative had the pleasure of a long conversation with Colonel Somerville, during which he explained the interesting details of the excellent work that he is doing at the school. Colonel Somerville, in addition to military band music, is introducing at the evening concerts concerted vocal numbers, and two of these will be included in the programme at the concert which is to be given by the band at Kneller Hall at 7 p.m. to-day. The object of performing the works of the students is, in Colonel Somerville's words, "to encourage talent and to enable them to feel their feet on the conductor's platform." Some time ago Colonel Somerville wrote to "The Era" inviting composers to submit compositions suitable for performance by military bands, and we are pleased to hear that one or two well-known composers are submitting works which, under a nom de plume, will go before the committee. There is, however, scope and opportunity for all composers to compete for the prizes, particulars of which will be found in our issue of the 13th inst., and can also be obtained on application to the Commandant, Kneller Hall, Twickenham.

**ROYAL COLLEGE OF MUSIC.**

An interesting and varied programme was submitted by the students of the Royal College of Music at the Prince Consort-road, on Thursday afternoon last. Proceedings opened with a Fantasy Quartet for Strings, in which Joan H. Carlill, Marie E. Wilson, Anne Wolfe, and Elsa Ivimey-Martin showed much promise. Three pastoral songs by Roger Quilter were contributed by Millicent H. Russell, the possessor of a rich and melodious voice, plus an excellent platform manner. A Requiem for three violoncellos, by Popper, was feelingly rendered by Edward J. Robinson, Harold A. Bates, and Joseph P. Craig; while four Elizabethan Pastorals, with pianoforte and string quartet accompaniment, was perhaps the tit-bit of the afternoon. The clever vocalists were Doris M. Tomkins, C. Thompson Smith, Archibald Winter, and John J. Andrews. Two songs of varied character, an "Invocation," by Cyril Scott, and a quaint number, "Sweet Kate," were rendered with distinction by Mr. Geo. Hiscock; an organ solo, "The Wanderer" played by E. Norman Greenwood, showed considerable promise; the same remark applying to Walter Clapperton for three well-rendered songs. The concert concluded with Haydn's Quartet for Strings in G major (Op. 64), delightfully renedered by Loris Blofield, Pierre E. Tas, Honor Rendall, and Gena A. Milne. The entertainment reflected the greatest credit on all concerned.

**MUSICAL ROUMANIA.**

The Federation of British Music Industries are informed that a Philharmonic Society has just been launched in Bucharest, with King Ferdinand as patron, M. Marghiloman as chairman, and with the support of the leading classes of the city. The object of the society is the nurture of good music throughout Roumania. Philharmonic concerts of a high class will be given under the direction of M. Georgescu, and popular concrts will be organised throughout the country.

**RAMSGATE WEST CLIFF.**

Miss Denise Orme (Lady Churston), in delightful old folk songs, charmed the audience at the West Cliff concert hall, Ramsgate, on Wednesday. Miss Hilda Ammo, the vocalist for the week, was recalled again and again for her pure rendering of songs in Russian and English. To-day (Wednesday) Miss Carrie Tubb is appearing, and the vocalist for the week is Mr. Ernest Bertram, baritone.

## NOTES ON NEW NUMBERS.

### BY "THE ERA" SPECIAL REVIEWERS.

**MAINLY LIGHT AND FRIVOLOUS.**

Francis, Day, and Hunter's song and dance writers' inventiveness shows no sign of the dreadful drought, nor does the heat wave wilt their amazing rhythmic energy. These compositions are brimful of vim and go. Several of the songs are fox-trots and one-steps, so that singers of them may dance and dancers of them may sing at one and the same time. Tom Pitts, Ray Egan, Roy K. Marsh, and Paul Whiteman all had a hand in the song fox-trot, "I Never Knew (I Could Love Anybody Like I'm Loving You)," which has a brisk and breezy syncopated melody. Lew Brown and Albert von Tilzer's "Chili Bean" is a good specimen of a one-step. Its verses don't pretend to make sense, but they are likely to make laughter. The same purpose will be served by "Laughing Vamp," which was "written and composed by the Associated Music Writers of America." This has a taking march-time tune and an infectious "Ha! Ha!" refrain ending up with the well-known snatch of break-down rhythm that never fails to waken smiles.

Two jovial march-time songs are Lew Brown and Albert von Tilzer's "Oh, By Jingo! Oh, By Gee!" and Jack Yellen and Abe Olman's "O-Hi-O." Both tell about the "only girl." The former is as full of invocations as Captain Hook. "By gee! by gosh! by gum! by juv!" is a string of them. The tune imitates the thrum of a banjo amusingly. The girlie's name in the latter is "O-my-o"—it had to be, to rhyme with "Oh-Hi-O." Leo Wood and Irving Bibo's "Chérie" is also a song of a girl—a "sweet coquette" in France, who's "as fair as the rare fleur de lis." The tune brings in reminders of the "Marseillaise." It goes with a well-marked martial swing. By Louis Weslyn and Max Kortlander is the song of a lover who is only waiting for a sign from "her"—or from "him"—to forgive and forget and come straight to "him"—or to "her"—"Any Time, Any Day, Anywhere." The sentiment is as pleasing as the melody. The song would go well on the halls, sung by a lady of attractive personality.

Sol. P. Levy's "That Naughty Waltz" is designed for the up-to-date valse of the moment that is varied by steps and has amorous words for the use of dancing singers. Mark Mornington's one-step, "Wagneritis," exacts tribute from "Tannhäuser," being built of the march theme and the "Pilgrim's Chorus," ingeniously syncopated and freely "arranged." Charles L. Johnson's "Sweet and Low" waltz has a dreamy melody alternately given to right and left hands. Broken chords lend it grace and brilliance. Its double-note triplets and passages make it useful as a study. Leslie Paul's intermezzo, "The Lake of Shadows," and his "Sirens Valse" are both attractive and not difficult to play. He also is fond of double notes, and of staccati. Budding pianists will find the pieces of educative value as well as interesting. Francis, Day, and Hunter publish a selection of Jas. W. Tate's music from "The Peep-Show." A good many playgoers will be glad to have reminders by them of the "Kiltie Brigade" march, the "Dolly Varden," "Dear Eyes," and other valses, the sprightly "Little Powder-puff," etc., etc.

**A CORNER PARADISE.**

"A Corner of Cathay," one of the best of the latest parcel sent by Keith, Prowse and Co., is a song of a type often found in musical comedies. It reminds one, for instance, of the "Floradora," "Shade of the Sheltering Palm." Most people will consider it quite as attractive. In place of a Queen of the Eastern Sea, Edward Lockton gives us a Desert Flower who used to wait in the shadows at the purple evening hour. The lover vows, in the refrain, to go back some day in his lonely caravan to where the rainbow mountains are 'neath the shining desert star. It all sounds so alluring, especially sung to Kennedy Russell's dreamy melodies, that if he should turn his expedition into a conducted tour we think we can promise him, off-hand, a co-occupant of the lonely caravan.

Harold Simpson and Gerald Carne have produced yet another "cottage" ballad. This one goes under the name of "Dear Little Cottage of Love." Once more the exile, his heart in absence grown, probably, fonder, recalls to his memory the parlour in the firelight glow, the armchair, "faded pictures," the old clock, and, of course, the smiling lips and loving eyes that are, after all, the most important pieces of furniture in the aforesaid dear little cot. The tuneful 6-8 time refrain moves to a gentle rhythm.

Bell effects are always popular in piano solos. Albert W. Ketèlbey's characteristic intermezzo, "Bells Across the Meadows," is an attractive specimen of its kind. It opens with a series of descending chords in imitation of bells. A tranquil melody, expressive of the countryside at evening, follows, broken here and there by more bells imitations in sixths in the right hand. A brighter section has the melody in the treble marked by sonorous single bells in the bass. The finale, a joyous descending peal, dies away to a p.p. Keith, Prowse and Co. publish arrangements also for full or small orchestra.

Norman O'Neill's incidental music to "The Knave of Diamonds" is published as a suite for piano, as well as for orchestra. This is light music of a very delightful kind—a musical gem. The ragtime, "The Knave," has humour as well as snap and go; the Interlude (allegretto) is full of delicacy and sparkle; and there is an expressive, impassioned Finale. "Felix Barthold" entitles his one-step "Mendle's Son." It is a frank conversion of one of the best known melodies of "the" Mendelssohn. It is quite cleverly done, however, and it makes a good one-step.

**A SONG OF A "BUT-AN'-BEN."**

It seems a "But-an-Ben" is a wee Scotch cottage. James C. Graham and Henry Geehl have made a charming little song about a particular one. They call it "My Wee But-an'-Ben." Henry Geehl wrote "For You Alone," the ballad Caruso made famous. This one deserves equal popularity. The verses tell of homely thoughts and homely things, but the poet's touch is in the turn of them. The music has the tender simplicity of a traditional air. Though simple, it is far from obvious, however. Contraltos—particularly—and baritones should delight in the song. "Dreaming of You" is a love-song, not too desperately sentimental, with words by P. J. O'Reilly. The music, by Clarence G. Gartner, is fresh and melodious, and has an irresistible lilt. This is an effective song for a soprano or a tenor. "My World" has words by Marguerite Sanders. Two versions are supplied. The "sacred" one begins "God knew my need, and brought me to His feet." The sentimental one substitutes "your" for "His," and so it goes on all through. It says much for Henry Geehl's ingenuity that his music fits both versions equally well. It is effectively written for contralto voice. There is a violin obbligato. Also by Henry Geehl is an "Esquisse Andalouse" for piano solo. This is gay and graceful and well harmonised. Staccati give sparkle to the melody and frequent changes of rhythm vary it. "Your Voice," by Edward Teschemacher and J. Scott-Hughes, is a sentimental ditty of a very familiar pattern. Distinction is to seek in both words and music, but the latter is pleasantly tuneful. A violin obbligato is an attraction.

Auguste Cons' "Air de Ballet," a light and animated valse, does not demand great executive powers in the pianist, but it wants neat playing and will repay the study spent on it. Arnoldo Sartorio's "valse de salon," "Parfum des Roses," is a little—not much—more difficult. It has freshness and individuality. A flowing, graceful melody is contrasted with a section of resolute character, and this again is followed by a melody of warm and romantic feeling. It finishes vivaciously with a rushing octaves passage for both hands. "Thais," a dance for piano, by Ernest Newton, has a graceful tripping melody accompanied, for the most part, by broken arpeggi in the left hand. No. 132 of Gould and Bolttler's "Royal College Edition" is an arrangement—very simple—of the music of some Old French Country Dances of the seventeenth and eighteenth centuries. There are full directions for dancing as now done "by Miss Smallman and party." Included are "La Gasconne," "La Chaine," "Le Prince George," "La Fée," "Micarême," "Pantomime," "La Nouvelle Figure," Les Manches Vertes," "Le Diligent," "La Matelotte," "Galeries d'Amour," and "L'Epiphanie." A photographic reproduction on the cover pictures half-a-dozen girls in French national dresses.

"Brise d'Eté," by Wilfred Sanderson, is a number that will be found very useful for cinema work, for there are few of its class on the market. It is most suitable for light, water, or mystic scenes, for the accompaniment is written in arpeggios throughout, while the melody is given to the 'cellos.

Gould and Bolttler are the publishers.


# FRANCIS, DAY & HUNTER'S
## NEW ORCHESTRAL PUBLICATIONS.

**CHERIE.** SONG FOX-TROT.

**MELLO CELLO.** SONG VALSE.

**MY GEE GEE, FROM THE FIJI ISLE!** SONG FOX-TROT.

**THE PEEP SHOW.** WALTZ.

**STUMPS AND STALKS.** ECCENTRIC DANCE.

WRITE FOR PARTICULARS OF OUR ORCHESTRAL SUBSCRIPTION SCHEME.

FRANCIS FOREMOST DAY & DANCE HUNTER HOUSE


# MUSICAL SUGGESTIONS FOR NEXT WEEK'S FILM RELEASES.

### GUIDE TO MUSICAL DIRECTORS.

(SPECIALLY COMPILED FOR "THE ERA.")

Musical directors should not fail to secure the "Suggestions" for film accompaniments which appear week by week in "The Era." Directors who take advantage of these "Suggestions" will have five days in advance of the release in which to obtain the necessary selections. Musical suggestions, if published, should be sent on when the film is booked, but they seldom arrive before the film, if at all.

This is the secret of the musical director's trouble. He either gets none or they are too late to use for the first house. The Editor of "The Era" has therefore resolved that he will do all in his power to assist in this matter by publishing as many suggestion sheets as possible.

This week's instalment supplies the music suitable for the following film:—

**"WOULD YOU FORGIVE?"**
Fox Film.
Released August 1.

| Change Cues. | Style. | Nature of Number. |
|---|---|---|
| PART I. | | |
| On a street .. .. | Fox Trot .. | Bri. Lit. |
| John Cleveland .. .. | Intermezzo | Lit. Bri. |
| *When John looks at photo. | Romance.. | Slo. Ser. Flo. Mel. |
| *When John gone .. | Valse lente | Slo. Flo. Mel. |
| *When Mary opens letter | Romance.. | Ser. Dram. Mel. |
| PART II. | | |
| *When Mary arrives in car | Intermezzo | Lit. Bri. |
| *When John finds box | Romance.. | Slo. Ser. Flo. Mel. |
| Stevens, I want you to call | " .. | Slo. Flo. Mel. |
| The sister of the woman | " .. | Ser. Dram. Mel. |
| *When John sees Marcia to car | " .. | Sli. Ex. Dram. Mel. |
| PART III. | | |
| If I should make a confession | Romance.. | Hvy. Dram. Mel. |
| At night .. .. | " .. | Hvy. Dram. Mel. |
| *When little girl enters | Intermezzo | Lit. Bri. |
| *When Horton looks at photo. | Prelude .. | Hvy. Dram. Mel. |
| While her husband is at his | Gavotte .. | Lit. Bri. |
| *When Paul enters room | Romance.. | Sli. Dram. Mel. |
| *When nurse and girl enter | " .. | Slo. Flo. Mel. |
| PART IV. | | |
| *When baby gone .. | Romance.. | Slo. Flo. Dram. Mel. |
| Very well .. .. | Overture .. | Hvy. Dram. Agit. |
| *When letter opened.. | Romance.. | Hvy. Dram. Mel. |
| Mary's return home .. | " .. | Ser. Slo. Flo. Mel. |
| She says she won't go to sleep | Intermezzo | Lit. Bri. |
| *When Imp enters Window | Mysterioso | Lit. Myst. |
| *When Horton points to clock | Nursery rhyme | Curly Locks |
| PART V. | | |
| *When John at 'phone | Romance.. | Slo. Ex. Dram. Mel. |
| Your wife's ring has been found | " .. | Ex. Dram. Mel. |
| I thought you were going | Overture .. | Ex. Dram. Agit. Alleg. |
| Lies, every word of it | " .. | Hvy. Dram. Alleg. Agit. |
| *When John reads letter | Romance.. | Hvy. Dram. Mel. |
| 'Mon mister .. .. | " .. | Dram. Flo. Mel. |

* Action. Rest titles.

**"SAND."**
Paramount-Artcraft Film.
Five Reels.
Released August 1.

| Change Cues. | Style. | Nature of Number. |
|---|---|---|
| Along the border of .. | Romance.. | Slo. Ser. Flo. Mel. |
| Dan Kurrie—wandering | " .. | Ser. Flo. Mel. |
| John Garber, a stockholder | " .. | Slo. Ex. Dram. Mel. |
| *When brakeman seen climbing | " .. | Ser. Flo. Mel. |
| *When Hart drops suitcase | " .. | Ser. Flo. Mel. |
| Dismissed, too old to serve | " .. | Sli. Hvy. Flo. Mel. |
| Somebody will take .. | " .. | Ser. Flo. Mel. |
| General merchandise | " .. | Sli. Dram. Mel. |
| Mr. Garber loaned me his | " .. | Bri. Flo. Mel. |
| Jim Kirkwood, owner of | " .. | Bri. Flo. Mel. |
| Ten thirty .. .. | " .. | Ser. Flo. Mel. |
| *When hotel office seen | " .. | Sli. Dram. Mel. |
| *When Hart seen .. | " .. | Ser. Flo. Mel. |
| *When robber seen .. | Mysterioso | Creepy Myst. |
| *When Hart seen .. | Romance.. | Ser. Flo. Mel. |
| *When robber seen .. | Mysterioso | Hvy. Ex. |
| *When explosion seen | Overture .. | Shrt. Dram. Hvy. |
| Well, who did it? .. | Romance.. | Slo. Dram. Mel. |
| You see, I forgot .. | Overture .. | Shrt. Dram. Hvy. |
| *When Hart and Garber seen | Romance.. | Sli. Hvy. Dram. Mel. |
| A proof of Garber's .. | " .. | Ser. Flo. Mel. |
| *When Hart joins Garber | " .. | Sli. Dram. Mel. |
| *When Hart pets horse | " .. | Slo. Path. Mel. |
| Shadows .. .. | " .. | Ser. Slo. Path. Mel. |
| On the range of Cross, J. | " .. | Bri. Flo. Mel. |
| Pete, was you ever .. | Intermezzo | Solid Bri. |
| *When Hart seen riding | Romance.. | Ser. Slo. Flo. Mel. |
| Number 77 at Condor | " .. | Hvy. Dram. Mel. |
| *Explosion seen .. | Overture .. | Hvy. Dram. Alleg. Agit. |
| *When Hart seen on horse | Romance.. | Dram. Ex. Mel. |
| Everybody stand .. | Overture .. | Ex. Dram. Alleg. Agit. |
| *When Margaret goes to Hart | Romance.. | Ser. Flo. Mel. |

* Action. Rest titles.

**SUITABLE FOR PICTURELAND.**

"A Good-bye," by Huyts, published by Bosworth, Ltd., is a pleasing, flowing romance. This style of piece is always welcome, for it is used more than any other by fitters. It is suitable for quiet or pathetic scenes, for the melody is a steady, slow flowing one, with a pathetic strain running through. It lends itself also to episodes requiring a number of slight excitement, for it works up to a climax of passion if the tempo is hurried. There is no no organ part, although published for F—O, but an organist can perhaps do better with the piano score. It is better to play from this than an organ part with numerous bars' rest, for the organ is relied upon to fill in the inner parts, which is impossible when 16-32, etc., bars' rest are introduced.

"Wedgwood Blue," by Ketelbey, is a dainty intermezzo with a pretty counter melody for the 'cellos running through it. This is one of the composer's best efforts, and will be heard in every cinema.

"Moon Magic," by Wilfred Arnold, is a light, flowing intermezzo written in gavotte style, and suitable for either interior or exterior scenes of a light character. It includes both an organ and celeste part.

## ROYAL ACADEMY AND ROYAL COLLEGE OF MUSIC ASSOCIATED BOARD.

### ANNUAL MEETING.

The thirty-second annual meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music for Local Examinations in Music was held at the Royal Academy of Music, York Gate, Marylebone Road, N.W., on Tuesday, the 19th inst. Mr. Ernest Mathews took the chair.

Among those present were:—Sir Alexander C. Mackenzie, Mus. Doc., LL.D., D.C.L., Principal of the R.A.M., Sir Hugh P. Allen, M.A., Mus. Doc., Director of the R.C.M., Sir Walter Parratt, K.C.V.O., M.A., Mus. Doc., Sir Charles V. Stanford, D.C.L., LL.D., M.A., Mus. Doc., Eaton Faning Mus. Doc., Frederic King, H. Wessely, Oscar Beringer, Mrs. Gertrude E. Morgan, A.R.E. (Rugby), Miss Rose Horley (Harrow), Miss Margaret Hussey (Salisbury), W. F. H. Blanford, M.A. (Blackheath), L. P. Barnaschone (Bath), E. Field-Fisher (Bath), G. T. Rhodes (Huddersfield), J. T. Dunn, J.P., D.Sc., F.I.C. (Newcastle-upon-Tyne), H. Brunel White (Carmarthen), C. F. Crowder, M.A. (Birmingham), Herbert A. Marshall (Leicester), Charles J. Ross (Exeter), Francis H. Day, M.A. (Rochester), and some fifty members of the Board's Examining Staff (Professors of the R.A.M., R.C.M., etc.).

The minutes of the previous meeting having been read and confirmed, the secretary read the report for the year. The number of candidates in the United Kingdom was 6,234 in the Local Centre Examinations, and 41,692 in the "School" Examinations. The exhibitions offered by the Board in the United Kingdom during the year were gained by Edna Hatzfield, London Centre, piano; Agnes M. A. V. Martin, Brighton Centre, violin; Mary E. Toop, Southampton Centre, violin; Elfrida J. Black, London Centre, piano; Horace C. Hewes, London Centre, violin; and Gwennie Shaw, Truro Centre, singing. Horace C. Hewes, however, found himself unable to accept the exhibition, and Sybilla E. Marshall, London Centre, piano, was therefore appointed to the vacancy. Exhibitions were also awarded in the Dominions and Colonies as follows:—In Australia, Phyllis McDonald, Sydney Centre, violin, and Helene Taylor, Adelaide Centre, singing; in Canada, Dorothy Ellis Browne, Calgary Centre, singing; in Ceylon, Phyllis E. Riordan, piano; in Jamaica, Barbara A. Muirhead, Brown's Town Centre, piano; in New Zealand, Kitty Murphy, Christchurch Centre, piano (1919-20), and Muriel Turner, Napier Centre, piano. Seventeen exhibitions previously gained have been renewed for a further period of one year.

**Progressive Work.**

The chairman, in moving the adoption of the report, said:—

"I desire, to say how sorry I am that H.R.H. the Prince of Wales, our president is unable to be present with us to-day, on account of his numerous engagements, but it is hoped that next year it may be possible for him to honour us with his presence.

Mr. Mathews went on to express the delight of all at Sir Alexander Mackenzie's presence among them again, and recalled the depression cast over the last annual meeting by his absence through serious illness.

He commented on the strenuous and progressive character of the work, and stated that the entries had still further increased, over 60,000 candidates having been examined during the year.

The great success of the aural tests introduced last year was noted, and announcement made of yet another departure in the coming year, viz., the introduction of examintions in elocution.

The Board's publishing department received commendation, and mention was made of the Board's intention, in response to numerous requests, to issue Books of Scales and Arpeggios, very shortly. It was felt that these were certain to be a great convenience to teachers and candidates.

The loss of valuable services to the Board consequent upon the retirement of Mr. Saxton W. A. Noble was referred to, and a warm welcome was extended to the new member, Mr. Philip L. Agnew.

In conclusion, the work of the Honorary Local Representatives received a full measure of praise and appreciation, and the chairman feelingly expressed the gratitude of the Board for the generous and ungrudging help received at their hands.

Sir Walter Parratt seconded the motion, and the report and balance sheet were unanimously adopted.

A vote of thanks to Mr. Ernest Mathews for presiding, proposed by Sir Alexander Mackenzie and seconded by Sir Hugh Allen, terminated the proceedings.

Two songs come in Messrs. Leonard's parcel. "Love Tints the World with Rose," by Percy Edgar and Mark Strong, states an indisputable fact in a valse refrain of animated, very singable and altogether attractive character. "Who's Tramp Along with Me?" by Ed. Lockton and Raymond Loughborough, is a good song, for baritones, with a brisk marching chorus.

# CONCERT PARTIES, ARTISTS, AND ENTERTAINERS.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VACANT—Monday Next, August 1.

**JOLLY DUTCHMEN,**

VACANT—August 8, 15, 29.

WIRES—ARNOLD, ROYAL HOTEL, BLACKPOOL.

**'PRO RATA'** THE SUCCESSFUL CONCERT PARTY ONLY VACANT DATES THIS YEAR: OCT. 3, 17, 24. NOV. 21, 28. DEC. 19 26.

ALL COMS:—

BERT GREY, ROATH PARK, CARDIFF.

Next week (also Aug. 8)—CORONATION GARDEN PAVILION, TENBY.

CONCERT ARTISTS WANTED.

WANTED, good, refined Speciality Acts (London Winter Concerts). Box 62, "The Era."

WANTED, for series of London Winter Concerts, refined Concert Artists, all lines; a few good parties would be entertained. Box 361, "The Era."


## CONCERT PARTY PROTECTION

### NEED FOR ACTIVE COMBINATION.

TO THE EDITOR OF THE ERA.

Although the Concert Party is yet in its infancy, during the late war all classes of persons cultivated a taste for this form of amusement, and during that period it probably outnumbered all others, taking into consideration the fact that the Army had innumerable parties of its own for the entertainment of the soldiers at home and abroad. For this reason, if no other, the Concert Party has come to stay, but at present it is such a "cut-throat" business that it requires careful handling by a combination of men who are willing to set aside all selfish motives for the good progress of the business generally.

"The Era," having whetted the appetite of those who are interested in the business, has also expressed its willingness to give every assistance in promoting a scheme, of which I am the parent, therefore, it is now up to me to put this scheme before Concert Party proprietors, to obtain their approval, or otherwise. I will outline a few of the ideas, and while I will endeavour to make it as brief as possible, it will be necessary to explain at length some of the reasons for including the various suggestions. First let me review the conditions obtaining in the Concert Party world. That there are persons to whom none of the abuses apply, goes without saying, but, unfortunately, they are few and far between, and to remedy these grievances a strong, and, moreover, an active combination of proprietors is necessary.

Take some of the halls (!) where Concert Parties are engaged. Often they are in a filthy condition; one I have played at had two unsanitary lavatories and a slaughterhouse attached, where the slaughterman plied his calling each week. There were not even doors dividing these from the back of the stage, and one can easily imagine the odour during the hot June week I was there.

Usually any old hall will do so long as the manager can get Concert Parties to draw an audience to fill it for him. Terms, 60 per cent.; no guarantee; "good shows do good business." That is the lure, and there is seldom any doubt about the good shows (or the other kind for the matter of that) doing good business, but only for the manager, not for the Concert Party. Anything over £35 gross will pay local expenses and show a comfortable income for the manager, as a rule. There are plenty of halls to be had for £3 or £4 per week; lighting and staff (of one) cost another £3 10s.; two checkers at 2s. per night each, so that a £35 gross leaves the manager about £5 for his energies.

Billposting is usually done by "The Staff," and any hall which cannot take the above amount is soon dropped.

But how about the touring manager? Can he pay his artists' salaries, baggage, printing account, the excessive railway fares, the many incidental expenses, and sometimes commission out of his share? We know he can't, yet he is almost compelled to take such dates to "keep his company going," and with a succession of them it is easy to see how soon he is forced to close down and forfeit the good dates he has booked ahead. Give the recognised concert party agents their due; they do not usually associate themselves with such halls, although I am sorry to say one firm has recently done so, but often music-hall agents dabble with this branch of the business, of which they are entirely ignorant and then, in many instances, have the audacity to charge 10 per cent. commission.

If the date turns out a success, can it be said that it is the manager or his staff that induces the "good business"? Never; commonsense tells us that it is the concert party; and does the manager continue to offer the same terms when a comfortable income has been created for him? Very seldom; he usually reduces the percentage or offers certainties out of all proportion.

When you ask for a guarantee, the usual reply is—"the lessees do not give guarantees as they do not know the show." Then why book it? It is their duty to the companies and to their patrons to know every show that is coming and whether it will be satisfactory to their particular audience. The concert party proprietor does not know their halls or local conditions, yethe is open to speculate if there is a reasonable chance of meeting expenses.

It is part of my scheme to put an end to these conditions of working and other abuses: the scandal of wasted printing; violation of the Bribery and Corruption Act, by means of which some shows of a very doubtful standard are continually playing to the exclusion of really first-rate "independent" shows; the necessity of keeping up to A1 standard; breaches of contract by a certain class of artist, generally found afterwards to be most incompetent, yet nevertheless sometimes placing proprietors in an awkward position; the "semi-pro." and amateur parties; "lightning" cancellations; the agent's commission note; baggage "Shylocks," etc.

I have been promised the support of several C.P. proprietors, but it is up to all to associate themselves with the scheme at no eventual cost to themselves; on the contrary, it will show a great saving apart from the benefits which will accrue if the necessary support is forthcoming. Personally I have quite a healthy date book, for which my own energies are entirely responsible, I am proud to say; so it may be seen that I have no reason to do it for immediate personal gain, but only for the advancement of the business generally and the future advantages in which we all can participate.

There is no need for anyone to hold aloof, even if you have sold your body and soul to an agent who has forced you into signing a commission note on the "rippling brook" system; no fair-minded judge would uphold such an unconscionable agreement. Managers may show a little reluctance at first, but would eventually fall in with the scheme, knowing they would be booking only reliable parties, even though it may mean them losing that box of cigars at Christmas and a bit of commission for which many of them have sacrificed their honour.—Yours faithfully.

SEMPER IDEM.

## "MUSIC AND EDUCATION."

### ENGLISH PEOPLE'S ILLOGICAL ATTITUDE.

Sir Henry Hadow, lecturing on "Music and Education" at the annual general meeting of the Incorporated Staff-sight-singing College at the Royal College of Music on Saturday afternoon, said it was time that music should be given its rightful place in education. Music should be recognised for what it was: a great educational force—as great a force as literature. Yet, to-day, the average well-educated Englishman, who would be ashamed not to know something of English literature or painting, did not mind saying that he knew nothing of music, and he would make the confession with that air of mock modesty with which musicians once spoke of their ignorance of Brahms—as though it were that composer's fault. It was a mischievous fallacy to speak of music as being more an emotional than an intellectual art. Whatever the range covered by literature was covered by music. Whatever could be said of the stability of principles of painting and other arts could be said of music. The association between music and the social conditions of the age, and its æsthetic and psychological aspects, had been ignored. Musicians were much to blame for the lack of recognition of the influence of music. Until recent years text-books and treatises had been almost entirely devoted to setting forth dry technicalities, and books on musical history contained little besides biographies and lists of composers' works.

Commenting upon the illogical attitude of English people who depreciated native music, Sir Henry recalled our musical achievements in the past, and maintained that we were essentially a musical nation. Since the days of Elizabeth we had allowed our music to come too much under foreigners' influence. But England was on the way to regain her supremacy, and already we had composers who could hold their own with any in the world.

In the discussion that followed Sir Hugh Allen, who, as President of the I.S.C., was in the chair, said that the co-ordination of ear, eye, and muscular movements, and the exercise of control in the study of the performance of music were themselves educational, and that mentally music exerted greater influence over the public than any other art.

Dr. Shin pleaded for close acquaintance with the social conditions of any period in history as a step to understanding the music of that period, and Dr. Johnson supported the lecturer's claim for music to be included in the curriculum of universities and schools.

## CONCERT PARTIES ON TOUR.

A LA MODE.—July 25, Central Hall, Hoylake.
ANGLO-INDIANS. — July 25, Paddock Gardens, Guildford.
ARCADY.—July 25, Weymouth; Aug. 1, Guernsey.
BARGAINS. — King's Pav., Cleethorpes (Season).
BOX OF VESTAS.—July 25, Pier Pav., New Brighton; Aug. 1, Pav., Rusholme.
BREVITY. — July 25, Arcade Pavilion, Sheringham; Aug. 1, Brit. Pier, Gt. Yarmouth.
BRITE 'UNS.—Marine Parade, Southend (Season).
BROWNIES.—July 25, Paignton, Devon (Season).
BUBBLES.—July 25, Leas Pav., Folkestone.
BUSYBODIES, THE.—Cliff Park, Dovercourt (Season).
CAMOUFLAGE.—July 25 and Aug. 1, Bexhill.
CARNIVAL.—Arcadia, Sandown (Season).
CATLIN'S ROYAL PIERROTS.—(No. 1 Co.), New Arcadia, Scarboro'; (No. 2 Co.), Arcadia, Llandudno; (No. 3 Co.), Arcadia, Colwyn Bay (Season).
CHUMS.—July 25, Pavilion, Barry Island; Aug. 1, Alexandra Gdns., Weymouth.
CIGARETTES.—July 25, Olympian Gdns., Lowestoft.
DUTCH PLAYERS.—July 25, Pav., Seaforth.
ELITES.—July 25, Leyton.
FANATICS.—New Pav., Burnham-on-Sea (Season).
FANTASY.—July 25, Lawn Pav., Bexhill; Aug. 1, King's Hall, Herne Bay.
FARCE.—July 25, Pav., Barmouth.
FOL-DE-ROLS.—Floral Hall, Scarborough (Season).
FOREST FOLK.—July 25, Olympian Gardens, Lowestoft, Arcade Pav., Sheringham.
FRILLS AND FLOUNCES. — July 25, Assembly Rooms, Chester; Aug. 1, Floral Pav., Hornsea.
FROLICS, THE. — Pavilion, Park Hill, Croydon (Season).
FUZEES.—Pav., Morecambe (Season).
GIPSIES, THE.—July 25, King's, Herne Bay; Aug. 1, Connaught Hall, Worthing.
HARLEQUINS. — Pavilion, Ramsgate (Season).
JACK O' LANTERNS.—July 25, Pier Pav., St. Annes-on-Sea.
JAKE-A-LOO.—July 25, De Valence Gardens, Tenby; Aug. 1, Pier Pav., Penarth.
JOLLITY.—Aug. 1, Central Hall, Hornsea.
JOVIAL JOLLITIES. — New Theatre, Crewe (Season).
LAUGHING TIME.—July 25, Britannia Pier, Gt. Yarmouth; Aug. 1, Gaiety, Ilfracombe.
MASKS AND FACES.—July, Victoria Pav., Ilfracombe; Pier Pav., Plymouth.
MERRIONS.—July 25, Newport; Aug. 1, Birmingham.
MERRY ARCADIANS.—July 25, Arcadian Pav., Halifax; Aug. 1, Arcadian Pav., Bradford.
MERRY JAPS.—New Pav., Morecambe (Season).
MEXICANS, THE.—July 25 and Aug. 1, Parks, Glasgow.
MODESTY.—July 25, Burton-on-Trent.
NEW CADETS. — New Pav., Porthcawl (Season).
NONSENSE.—July 25, Bohemia, Broadstairs (Season).
NOVELTY.—July 25, Pier, Cleethorpes; Aug. 1, Pier, Southampton.
O.P.Q.'s.—Pier, Eastbourne (Season).
OPTIMISTS. — Arcadia, Llandudno (Season).
ORANGE CLUB.—July 25, Pavilion, St. Albans; Aug. 1, York Hall, Bexhill.
PALACE PIER FOLLIES. — Palace Pier and Winter Garden, Brighton (Season).
PEDLERS.—(No. 1), Clifton Hall, Margate (Season); (No. 2), Whitby (Season).
PIED PIPERS.—July 25, Connaught Hall, Worthing.
PIERROT PIERRETE AND PIANO.—July 25, Spring Gardens, Norwich; Olympian Gdns., Cromer.
POPPIES.—Hastings (Season).
POT-POURRI. — Pier Pav., Teignmouth, S. Devon (Season).
PRO RATAS. — July 25, Roath Park, Cardiff; Aug. 1 and 8, Coronation Garden Pavilion, Tenby.
PUPPETS, THE. — July 25, Aquarium, Brighton; Aug. 1, Paddock Gdns., Guildford.
QUALITIES.—July 25, Pav., Swanage.
QUIXOTES.—July 25, Pav., Derby.
"Q's," THE.—July 25, Floral Hall, Hornsea.
RAMBLERS, THE.—Bexhill (Season).
ROGUES, THE.—July 25, Prestatyn; Aug. 1, Chester.
ROLLING STONES. — July 25, Lounge, Hunstanton.
ROYAL ARCADIANS. — Pavilion, Bradford (Season).
ROYAL VAUDEVILLIANS. — July 25, Alexandra, Dovercourt; Aug. 1, Town Hall, Kendal.
RUSTICS, THE. — Pav., High Wycombe (Season).
SCOTTISH DONS. — July 25, Clarence Pier, Southsea; Aug. 1, New Th., Tonbridge.
SEVEN ACRES, THE. — Dome, Worthing (Season).
SEVEN ESCALADES.—July 25, Victoria, Dovercourt.
SEVEN NOBODIES, THE.—July 25, Palace, Douglas; Aug. 1, Leslie's Pav., Port Erin, I.O.M.
SOCIETY SIX. — July 25, Assembly Rooms, Chester; Aug. 1, Pier Pav., Redcar.
SUMMITS, THE.—July 25, R.P., Manchester; Aug. 1, Barrow.
SUPERBS. — July 25, Arcadian Pav., Leeds; Aug. 1, Pier, St. Annes-on-Sea.
SUPREMACY.—July 25, His Majesty's, Barrow.
TANGLERS, THE.—July 25, Pier Pav., Redcar.
TONE.—July 25, Kursaal, Whitley Bay.
TONICS.—Vic. Pier, Blackpool (Season).
TWEENIES, THE. — July 25, Candie Grounds, Guernsey; Aug. 1, Pav., Ilfracombe.
VARIETIES.—West End Pier, Morecambe (Season).
VARIORUM.—July 25, Corporation Park, Glasgow.
VERSATILES.—July 25, Hip., Bedminster.
WALLIS ARTHUR ALFRESCO CONCERTS. — Olympian Gardens, Bognor (Season).
WANGLERS, THE.—New Pav., Minehead (Season).
WAVELETS. — Harbour Pav., Morecambe (Season).
WITS, THE.—July 25, Pier, Worthing; Aug. 1, Lawn Th., Bexhill.
YE WAGS. — July 25, New, Tonbridge; Aug. 1, Floral Hall, Hornsea.

### The "Southern Ragg."

Mr. Alfred Riess, of the National Entertainment Association, has just brought over from the States "The Southern Ragg-a-Jazz Band." This celebrated American dance band make their first appearance in Europe this week at Rectors, where Mr. Riess has arranged a six months' contract for them.

# CONCERT PARTY & ENTERTAINMENT NOTES.

## The Position of the Pierrot—C.P.s and Royal Distinction—Touring Prospects in Ireland.

"Pierrot" is usually more or less prominent at this time of the year, but just lately he has achieved a special distinction by being patronised by H.R.H. the Prince of Wales, and by being referred to in the House of Commons when that noble institution was debating the question of the entertainment tax. In the debate alluded to there appeared to be some fear that if bands were exempted from tax "pierrots" would be the next to want preferment. There are pierrots and pierrots. Some rank as the very best of concert parties, whilst certain troupes are in the same grade as the old-fashioned nigger minstrels of the bygone days. The latter, as a matter of fact, are not unduly harassed by the entertainment tax, for the simple reason that their chief source of income lies in voluntary subscriptions, known to the profession as "the bottle." What the distinction is between a concert party and a pierrot troupe it would be difficult to say. A company of artists may call themselves a concert party although costumed as pierrots. The Follies, made world-famous by the late Mr. Pellisier, were and are still costumed as pierrots. Coming to a troupe even more up to date, we find the "Co-Optimists" somewhat similarly garbed.

### "Only a Pierrot."

There could be no question as to the superb art of either of these particular companies, yet we so often find the word "pierrots" used as a term of contempt. "Only a pierrot" is an expression which has been made use of constantly not only by writers in newspapers and others who have no conception of the magnitude of the pierrot business or of the high-class artists who so often appear in this character, but also sometimes by members of the greater professions of the stage and music hall. However, despite the contumacy with which he occasionally finds himself treated, "Pierrot" is still merry and bright, whether he be in the distinguished position of a performer at a West-End London theatre or on the more modest pitch of the seaside beach.

### Performing Before Royalty.

We wonder how many concert parties or pierrot troupes have had the honour of performing before members of the Royal Family? We rather fancy that Mr. Clifford Essex, who was assuredly the father of all pierrot entertainments in this country, appeared more than once with his clever troupe for Royalty, and Mr. George Robins, who is this summer running the Campbell Concert Company at St. Anne's Well Gardens, Hove, has not only performed by command for the Prince of Wales, but also before his late Majesty King Edward and various other members of the Royal Family.

### Touring in Ireland.

Concert party proprietors are not, as a rule, concerned with politics, but the possibilities of peace with Ireland certainly affect their interests. The concert party entertainment is one that appeals greatly to the Irish people, and in bygone days of not so long ago it was often to be seen at such leading places of amusement as the Cork Opera House, The Theatre, Londonderry, and at Queenstown, Dublin, Tralee, Sligo, Limerick, Belfast, Antrim, Warrenpoint, Dundalk, Lurgan, Galway, and other cities and towns in the Emerald Isle. During the last few years concert party proprietors have fought shy of touring Ireland, and in view of what has been taking place this is not to be wondered at. Even before the recent troublous times, touring was none too easy, and considerable care had to be taken in regard to the programmes in order to avoid the chance of giving offence. Should the hopes of all English people materialise, and a sound peace with Ireland be accomplished, there should be joy in the hearts of concert party proprietors, who will once again be able to tour and accept the kindness and hospitality hitherto so freely extended to them by the Irish people.

### By the Sea.

Mr. Tom Copeland and Miss Susette Tarri have returned to England after a very successful tour in South Africa, where their turn was much appreciated. There are very few concerts taking place in London now, and consequently most of the artists have migrated to the seaside, and are either fulfilling seasons or special weekly engagements. Jimmy Campbell's concert party at Hove is going as strong as ever, and we understand that Mr. George Robins, the responsible manager, is booking special attractions each week in order even further to popularise these entertainments.

## CONCERT PARTIES AT WORK.

### Pro Ratas.

At the Pier Pavilion, Plymouth, the Pro-Rata concert party has drawn well. They present a varied programme, the numbers being well selected. In concerted items and in song and dance the company are equally successful. A powerful baritone, Mr. Tom Minshall sings with rare expression, while Miss Gwen Maddocks is a charming soprano. Perhaps the prettiest of her many pretty songs is "The Pipes of Pan." Messrs. Bert Grey and Billie Sinclair provide plenty of amusement as comedians, and Miss Ethel Dennison is a dainty comedienne and dancer, while Miss Katharine Dawn is a versatile entertainer at the piano.

### The Garnets.

The open-air concerts from the Hoe Bandstand, Plymouth, have caught on, and Mr. G. E. Prance, formerly of the Palace Theatre, could not have struck a luckier period for his new enterprise than the present hot spell. To loll in comfortable deck-chairs in the screened open-air enclosure and to listen to such good entertaining as that provided this week by the Garnets, under the direction of Mr. Ernest Taylor and Mr. Alec Honeyman, could scarcely be bettered. A mezzo-soprano, Miss Florence Dixon, is a delightful vocalist and also a capable pianist. Miss Lilian Clark is a winsome comedienne and scores both when she sings alone and also when she is assisted by Mr. Alec Honeyman (humorist and mimic) and Mr. Charles Clare (light comedian). Miss Florence Vana is a smart soubrette, Miss Coralie Henson a charming child impressionist, and Mr. Ernest Taylor a versatile entertainer.

### Masks and Faces.

The entertainments manager, Mr. E. G. Tamlyn, is to be congratulated on his enterprise in booking this clever company for a record week at the Victoria Pavilion, Ilfracombe. Many new numbers are being introduced by all the artists, including several charming ensembles, in which artistic grouping and excellent harmonic effects are much-appreciated features. Mr. Maitland Moss is contributing some new dramatic monologues effectively, and Mr. Roy Galloway continues to thrill his hearers with those exclusive and effective ballads so very suitable to his richly resonant and sympathetic voice. Mr. Horace Manger's comedy items are even more mirthful than usual, and the ladies of the company, Miss Beryl Hayden, Miss Adelaide Hartland, who sings so splendidly, Miss Sylvia Welling, and Miss Dora Maishman, at the piano, are as fascinating and versatile as ever.

### Mischief.

This popular vaudeville concert party at Pierrotland, Bognor, has been attracting a satisfactory amount of patronage. The members of the company include Elsie Ingle, Fred E. Wynne, Nella Della, Arthur Rigby, Aimee Floretta, Sydney Wilson, and Jack Granville.

### Feldman's Onchans.

This talented coterie of artists, singers who can sing, actors who can act, dancers who really dance, and entertainers who delightfully entertain, draw all the world and his wife to their shows on Onchan Head, Douglas, I.O.M., in sections three times daily. There aire frequent changes of programmes, and the versatility of their talent is made manifest to the delight of multitudes of unsophisticated pleasure seekers.

### Feldman's Songsters.

Douglas Head, I.O.M., with its marvellous panorama of seascape and enchanting glimpses of hill and vale, of bright greenery and golden harvest, might be sufficient inducement to account for the tremendous traffic of pleasure seekers to this beauty spot of Mannin. But one finds on pertinent enquiry that it is Feldman's Songsters engineered by Mr. Harold Brown and assisted by Mr. Eddie Walker, humorist, and Miss Maud Hughes, who are responsible. Feldman's Songsters have accurately gauged the intelligence of the Manx tripper. They give them what they want—they change their programmes frequently, and they get there, if the end and aim of life is popularity—all the time.

### The Seven Nobodies.

Mr. Harry Leslie's Seven Nobodies, under the direction of Mr. Charles Wade, are an enormous draw at Palace, Douglas. Their show is one of the most popular turns in the evening variety programme at the Coliseum. And Mr. Bert Mellor, a pianist of rare technique and originality, gives dignity and charm to an entertainment of more than common artistic distinction.

### Ye Merry Wags.

Mr. Austin Pilkington has presented at the Assembly Rooms, Salisbury, Ye Merrie Wags, in a very varied programme. They comprise the following artists:—Misses May de la Grange, comedienne, dancer; Clarie Hononnett, the girl dude; Ella Victoria, soubrette dancer; Wyn Bedford, pianiste; Messrs. Bob Gilmour, baritone; Rex Vernon-Taylor, light comedian; and Billy Martin, comedian and dancer. The duets and dances were smartly rendered, the whole company working hard to give satisfaction, and their efforts evoking much applause.

### Nonsense.

This week the Nonserse party begin their six weeks' summer season at Bohemia, Broadstairs. Two members of the party are well known locally, Mr. Robert Dennant and Miss Flo Clare both having close associations with the town. The other members are Mr. Claude Russell, Mr. Eric Baker, Mr. Bert Earle, Miss Billie Dixon, and Miss Dolly Richardson. The combination is presented by Messrs. Heelop and Rihll.

### Vanity Fair.

At the Princess Pier concert hall this week Mr. Harry Benet's Vanity Fair is appearing, under the direction of Mr. Harry Talbot, who is also well in the front with his comedy patter. Miss Tina Franks is an artist well known in Torquay, and she always gets home with her entertaining songs, whilst Miss Phyllis Dixon is a solo dancer of excellent taste. Mr. Gordon Browne (entertainer), Mr. Stanley Haysman (baritone), and Miss Gladys Clare (soprano) contribute very successfully to a well-arranged programme. Mr. Bernard Gluck is at the piano.

### Summits.

At Leslie's Rusholme Pavilion, Manchester, this week, Albert Lyon's concert party, the Summits, are receiving their usual welcome. This smart and versatile combination includes Rowland Bernard, comedian; Gwladys Wayne, soprano; Clifton Shaw, baritone; Vivien Clarke, contralto and monologist; Frank K. Batt, at the piano; and Albert Lyon and Ivy Westaby, originators of the "Whisper Walk" dance.

### Wallis Arthur's Concerts.

Mr. Wallis Arthur's afternoon and evening concerts at Shorefield Gardens, Westcliff, are a great success. Miss Olive Fox is a great favourite with her soubrette songs, "My First Song," "He was Wonderful," &c. Edward Beaumont as the cheery philosopher, Fred Rigg as "Percy" and in "Sophy's Sweethearts." Miss Winifred Allan is to the fore in well-chosen ballads, such as Cowen's "My Birthday." The musical mix-up, "The Ballymoney Band," composed by Clarkson Rose and performed by the whole company, is still one of the prime favourites, and quite a feature of a bright and lively entertainment.

### Anglo-Indians.

Jimmy Watson and his Anglo-Indian party are in possession at the Paddock Gardens, Guildford, this week, and excellent fare is served up in the cheeriest fashion. The combination includes a clever male impersonator, Midge Wood, who quickly became a favourite. A gifted soprano, Dora Purser, was in excellent voice. Gladys Luty, a dainty soubrette, offered her pointed numbers with real sparkle, while her footwork was splendid. Sydney Royce was also exceptionally good in speciality dances. A distinct novelty was introduced by Leslie Conway, who made hats and sticks do his bidding with a minimum of effort. Dorothy Charlton offered much appreciated cameos at the piano; and Jimmy Watson, a favourite here, did first-rate fooling.

### Frills and Flounces.

Mr. Charles Beanland and his merry company are very popular at the Bridlington Royal Prince's Parade and Spa, where they are appearing daily in some capital programmes. The artists include Percy Mavin, comedian and dancer; Veda Carlyle, soprano; Mona Helene, soubrette and dancer; Marlie Caine, comedienne and child impressionist; Wilson Moore, baritone; Archie Barrow, pianist and entertainer; and Charles Beanland (Sammy), who has been a great favourite at this Yorkshire watering-place for many years, and still maintains his popularity.

## AMONG THE CONCERT ARTISTS.

### Business Booming.

Reports from C.A.A. members at the seaside show that the season, from a business point of view, has improved considerably, during the past month or two of splendid holiday weather. With remembrances of last season's disastrously wet summer, concert artists and concert party proprietors are not following the general lead now and praying for rain. Artists had quite enough rain last year to last them for a long time.

### Concert Artists on the Halls.

Very few members now remain in town, and as London shows are few and far between at present this is just as well. The well-known Wilkin-McGowan Marionettes are stepping out in a new direction shortly and testing their fun-making capabilities on the music hall stage. They are appearing at Balham Hippodrome for the week commencing Aug. 1, and with a holiday audience in front they should have little difficulty in scoring a big success. A great number of tip-top turns have graduated through the C.A.A. and achieved fame on the halls, and there is little doubt that many more will do so.

### In the Legitimate.

Another member, Mr. Sydney Arnold, a comedy entertainer, is stepping on to the legitimate stage, also on Bank Holiday. He is playing the part of Stiffy in Ian Hay's play, "The Safety Match," on tour, and opens with Robert Courtneidge at Sheffield on Aug. 1.

### Mr. Charles Gordon.

Mr. Charles Gordon's hand-bell solos appear to have created quite a furore in Messrs. Gane and Morley's concert party production, Fantasy. Mr. Charles Gordon can also sing a nice baritone song when necessary.

### MAURICE PIENA.

Mr. Maurice Piena's three novelty lists are proof that this firm is pushing ahead with energy and perspicacity. The subscription list, which is already about double the size of that of last (the first) year, with its attractive money-saving offer, is one of many of value this firm announces. The numbers sent out for June, the first month of the subscription year, included "Les Beaux Dimanches," by Fauchy, a beautiful suite; "Etoile Errante," a slow valse intermezzo for serious use, by Chapelier; "El Golea," the popular tango, and "Tristesse," a dramatic episode by Bourget. The parcel for this month promises to be even more interesting.

The tenpenny Salabert-Piena list consists mostly of classical works, by Beethoven, Handel, Haydn, Schubert, Schumann, Mendelssohn, Chopin, Bach, etc., up to the modern Marcucci. The demand for these works has been so great that the first and now the second deliveries are completely sold out. Although Maurice Piena is still heavily booking orders for this series, it is difficult to keep up with the demand, and the third delivery, due this week, is already largely disposed of. Musicians desiring this edition would be well advised to make an early application for same.

The new novelty list is interesting inasmuch as it shows the development of Maurice Piena's catalogue during the last few months. Fauchey figures on it with two new and very fine suites, Popy has a new ballet, Pares is represented by a Fantaisie, an overture, and a serious melody, Creus is represented by three overtures and some smaller works. There is a very effective storm scene by Mihaly, three new numbers by Translateur, one by Luigini, two by that fine composer, Fourdrain, while Barbarolli, Saratoega, Taugasson, Bourget, Noletty, Chapelier, Daras, and various other composers are also represented.

### Bubbles.

That clever and charming company, Bubbles, are fulfilling a welcome re-engagement at the Leas Pavilion, Folkestone, under the direction of Mr. Laurie Hunter. They come with fresh programmes brimful of frolic and fun. Miss Vera Clarke, soubrette and dancer, is always sparkling and piquant. Miss Small is a melodious contralto, Mr. Harry Bamford is an effective baritone, Mr. H. E. Broughton is a humorist of irresistible and spontaneous comicality, and Miss Madge Hayden, character comedienne, provokes roars of laughter. Mr. Laurie Hunter contributes items which never fail to please, and is as big a favourite as ever.

# THEATRICAL GOSSIP.

*Variations of Standard Contract—The Danger of Federation—Anglo-American Play Exchanges—Bensonians at Home and Abroad.*

**The Standard Contract.**

More is revealed at the Propaganda meetings of the Actors' Association than are even dreamt of in the published minutes of the Council. At the meeting last week we learned that members had been permitted to accept a contract from one West End manager that provided for an eight-performance week. We do not question the statement that the contract was otherwise a fair and equitable one, but it does seem a little inconsistent that while one West End manager is allowed to issue an agreement that violates a vital principle of the Standard Contract, another should have the curtain held down on a first night until the promise to issue the exact contract is given.

**Friday's Special Meeting.**

Members of the Association should be marshalling their arguments in readiness for the special general meeting at the Garrick Theatre on Friday, for there will be a strict time limit. The matters to be discussed are of the utmost importance.

**Federation and Fines.**

A timely hint as to the dangers of federation, which is one of the principal subjects for discussion at Friday's meeting, is to be found in a letter recently received by a member of the profession from a brother actor in Australia. Urged apparently by the local Actors' Union, the chorus of an English opera company refused to proceed to New Zealand unless they received higher pay, but ultimately gave in. It subsequently appeared that the strike was an illegal one, as twenty-four hours' notice had not been given, and according to law the strikers were liable to a fine of £5 each.

"I was glad they had to give in," adds the writer, "because it was an act of Bolshevism. I told one or two of the boys this. They came to me for sympathy and got none. The Australian Association is always trying to make trouble and to set the actors against the managements. They will make it so hot for themselves, if they go on as they are doing, that they won't find any managements to engage them."

**Coming "Combines."**

Within the last few days three important managers have revealed the outlines of three respective Anglo-American Exchange firms for the exploitation of English plays and players in America, and of American players and plays in England. Mr. Marc Klaw states that he wishes first to bring, say, four American plays here, with four American star actresses, for a series of seasons at one of our West-End theatres, and to take four English plays to America with four English star actresses, to be presented at one of his best New York theatres.

Two other impresarios who are credited with similar intentions, are Mr. Edward Laurillard and Mr. Ernest Rolls. The latter has fixed several American plays for presentation in England. These include "Welcome, Stranger,' by Aaron Hoffman, with Harry Green, the Hebrew humorist, in the leading rôle; "Cuckoo!" a musical play, by Felix Adler; and "Dear Me," by Luther Reed. Mr. Rolls has also entered into a kind of entente interchange of plays and players with the celebrated American entrepreneur, Arthur Hammerstein, son of the late Oscar Hammerstein.

**Bensonians at Home and Abroad.**

Sir Frank Benson's first tour with his own company since the war has proved a notable success, especially fine business having been done in Edinburgh, Leeds, and other large cities even down to the end of the tour, despite the strike and the heat-wave. On Saturday, the 16th, Sir Frank and company sailed for South Africa, for a tour of the principal theatres there.

In their absence the F. R. Benson North Company will be on tour in Great Britain with an extensive repertoire of Shakespearean plays, under the direction of Lady Benson. With this company will be Mr. Otho Stuart, whose own Shakespearean productions at the Adelphi Theatre are well remembered, Mr. Alexander Marsh and Miss Carrie Baillie.

**The St. James's.**

Messrs. Lyn Harding and Denys Grayson have just settled to start their campaign at the St. James's on August 23 with Frank Stayton's new play, "Threads." In addition the partners have commandeered some very interesting scripts for the future, and among these is a play by one of our most important poet-dramatists.

**The Human Bridge.**

All who know him and who knew his father will wish the best of luck to young V. Sutton-Vane, whose new farcical comedy, "By No Means, Darling!" will be given its London début by Mr. Norman J. Norman at the Comedy next Friday night by arrangement with another Norman, namely or rather surnamely—McKinnel. Sutton-Vane the elder was a very powerful playwright. One of his greatest successes was "The Span of Life," in which several of the characters, in order to enable the heroine to escape from the villain, formed themselves into a kind of human bridge across an abyss.

**A Syncopated Uncle Tom.**

A well-known manager, who begs us not to "name" him yet, has just revealed to us plans for a startlingly strange new dramatisation of the often and often dramatised story, "Uncle Tom's Cabin." The old play is, in fact, to be treated as a syncopated operatic drama.

**Mr. Bourchier's Next Play.**

Mr. Arthur Bourchier has acquired from Mr. Arthur Wimperis a new farce, the main idea of which the author wrote to entertain his fellow gunners during his period of war service. The new play is called "The Trump Card," and will be produced at the Strand, when "A Safety Match" ends, on Wednesday, on August 10. Mr. Bourchier will not appear in the play, but Miss Kyrle Bellew will be in the cast, which will also include Mr. Jack Buchanan and Miss Margaret Bannerman.

**Death of Mrs. Lloyd Clarance.**

Some three years ago we published in "The Era" an account of the golden jubilee on the stage of Mr. and Mrs. Lloyd Clarance. Now we have with regret to record the death, at Consett, of Mrs. Clarance, who passed away on the 10th inst., to the great grief of her husband, with whom she had spent 48 years of happy married professional life. Mr. Clarance, it may be recalled, was for 25 years manager of the Globe Theatre, Consett, and for 10 years lessee of the Theatre Royal, Stockton.

**Death of Mrs. Walter Wright.**

Another sad occurrence which we have to record is the death of Mrs. Walter Wright, who passed away on Wednesday, after eight weeks' suffering. As we stated at the time, Mrs. Wright, who had been bedridden for two years, fell out of bed last May and sustained fractures of the limbs and injuries to the back, to the effects of which she has succumbed. She will be buried at Walton Cemetery, Liverpool, today (Wednesday). We extend our deepest sympathies to the bereaved husband.

**Death of Frank Tyars, Jun.**

We have received news from Johannesburg of the death there of Frank Tyars, so long principal scenic artist to the African Theatres, Ltd. He was the son of the old Lyceum actor of the same name, and of his first wife, the brilliant little variety "serio" and theatrical comedy actress, Emma Chambers. Young Frank Tyars, besides being a fine scene painter, was also a very artistic painter in water-colours and oils.

**Actors' Benevolent Fund.**

From the 9th to July 23, the sum of £248 8s. 6d. has been granted in relief by the Committee of the A.B.F., inclusive of emergency assistance. Forty cases were considered at the last meeting on the 21st inst., and of these 33 were assisted, irrespective of the weekly allowances.

**Mr. Jerrold Robertshaw.**

Mr. Jerrold Robertshaw has secured the rights of Mr. Dion Titheradge's play, "The K.C.," which he will tour for a few weeks this autumn in the principal towns prior to the London production in the late autumn or early spring.

**R.A.M. Diction Prizes.**

The competition for Mr. Acton Bond's Annual Diction Prizes at the Royal Academy of Music took place on Thursday last in the Duke's Hall. Mr. William Wallace was the judge. He placed Miss Garda Hall and Mr. F. B. Duncan first and commended Miss Irene Miller and Mr. W. A. Jupe.

**"The Rule of Contrary."**

As a curtain-raiser to "The Ninth Earl," which started its tour at the Gaiety, Dublin, on Monday, there is produced a new comedietta, called "The Rule of Contrary," by J. Jefferson Farjeon, a son of the famous novelist, and the writer of the entertaining "As You Like It" columns in "The Era." The girl's part is played by Miss Madeleine Vandyck, who is also acting in "The Ninth Earl."

**Bouwmeester for Stratford.**

Mr. Louis Bouwmeester, the eminent Dutch actor, in response to an invitation from the governors of the Memorial Theatre and Mr. Bridges-Adams, on behalf of the New Shakespeare Company, to appear at Stratford-on-Avon during the present Summer Festival, has very kindly consented to appear as Shylock on Wednesday afternoon next, at the performance of "The Merchant of Venice," arranged for that date.

Mr. Bouwmeester's performance of Shylock has won him an international reputation, and it was a happy thought to afford the Stratford-on-Avon audiences, including visitors from every part of the world, an opportunity of witnessing such a performance in Shakespeare's native town.

**Long Run at Portsmouth.**

At the Prince's Theatre, Portsmouth, on Thursday, Mr. Fred Granville's company celebrated its 200th night and 400th performance there. The occasion was made one of much enthusiasm, and congratulations were heaped upon the company by the manager and others. The company has been here for 34 weeks and have presented, with one exception, an entirely different play each week, the only variation being that in one special week they submitted three farces in lieu of the customary drama. On this special night they were playing "The Death or Glory Boys," and the entrance of each artist was the signal for an outburst of applause.

At the finale, Miss Beryl Adair, the only artist to have appeared in every performance throughout the season, was the recipient of numerous bouquets, and the other ladies were also given presents.

Mr. L. S. Tatham, acting manager, in the unavoidable absence of Mr. Peter Davey, general manager, made a short congratulatory speech, in which he extolled the merits of the company, and read several telegrams of congratulation from various quarters. He was sorry Mr. Peter Davey was unable to be present, but he was sure they all welcomed the presence of Mrs. Davey.

Mr. Fred Granville, director and producer, had a hearty reception when he responded. He remarked that it had always been a pleasure to labour as they had done. It was not merely the acting that had called for strenuous endeavour, but it was the detail work attending the production of the plays to which they had to pay so much attention, and in this respect he paid a tribute to the stage hands for their hearty co-operation, as well as to the company for their past successes.

**Bradford Prince's Theatre.**

The recent extensive improvements at the Prince's Theatre include a new wide front entrance to the dress circle, with spacious crush room or lounge on dress circle level and ample cloakroom accommodation; also structural alterations in the dress circle, giving a greater distance between each row of seats and considerable more comfort, with wider gangways and double exits from that part of the theatre.

The whole of the dress circle and ground floor have been covered with specially woven rich Wilton carpet. The theatre has been re-seated throughout, and tastefully decorated in artistic shades of green, combined with gold and cream. Important additions include a large general cloakroom on the ground floor for orchestra stalls and pit stalls patrons, and a new and convenient entrance at the side of the theatre, giving direct access to the stalls.

The attractions booked for the season beginning Aug. 1 include "Sybil," "The Man Who Came Back," "Charley's Aunt," "The Garden of Allah," "The Charm School," "Rose of Araby," and other popular productions.

**New Theatrical Octogenarian.**

Mr. W. C. Horner, of Burnley, reached his 80th year on Thursday last. He was lessee and manager of the Victoria Opera House and Empire Music Hall, Burnley, for many years. He started life as a farm boy, and was a member of the old Bolunteer band. He lost his wife, son and daughter within a period of nine months.

**MISS CATHERYN D'ELAINE,**

who has been playing leading lady with Maurice Moscovitch in his recent tour of "Don Carlos," has been engaged to play principal with him in "The Great Lover." A four till Christmas, starting at the Theatre Royal, Portsmouth, on Monday, has been booked by Grossmith and Laurillard.

**"Carnival" Tour.**

Mr. Matheson Lang is sending his "Carnival" production on tour, with a strong West-End cast, including Murray Carrington and Margot Drake in the leading rôles. The company will open at the New Theatre, Cardiff, on August Bank Holiday, to be followed by Manchester, Sheffield, Birmingham, and other leading centres. The business management will be in the hands of Geo. E. Carleton.

**"Beggar's Opera" Tour.**

"The Beggar's Opera" tour started on Monday at Harrogate, with Edinburgh, Glasgow, Liverpool, Manchester, Newcastle, and all the other big towns to follow. In order to keep the correct atmosphere, five special instrumentalists and a harpsichord are being travelled. The company includes Pitt Chatham, Ivan Firth, Stanley Vilven, Sydney Groom, Pamela Baselow, Dorothy Gill, Elsie Irving, Ethel Maude, etc.

## "CHU CHIN'S" FAREWELL.

**GREAT NIGHT AT HIS MAJESTY'S.**

After establishing records throughout its run, "Chu Chin Chow" ended with a final record on Friday, when so many people were squeezed into the house that the play is to be credited with the largest amount of takings than ever before at His Majesty's.

The play was produced on Aug. 31, 1916, and on Friday reached its 2,238th performance.

As each of the principal artists appeared on the stage a terrific welcome came from the audience.

At the end of the performance Mr. Asche appeared on an empty stage and made a speech. After referring in feeling terms to his relations with Sir Herbert Tree and his family, he remarked that both he himself and his wife (Miss Lily Brayton) had secured their first London successes at His Majesty's Theatre under Sir Herbert's management, and later in 1906 he had produced a number of plays, having taken the theatre for a short period from his old chief. Mr. Asche added that he hoped whatever might be produced at the theatre in the future would be as clean, as artistic, and as good as those productions which Sir Herbert Tree had made. He felt that Sir Herbert was too great an artist ever to have kept on a play for five years, but in one thing he had endeavoured to follow Tree's precept, namely, to carry on and not count the cost.

Mr. Asche said that he hoped he would be producing the new show in the autumn, though the theatre would be under new management. The piece had already been played in America under a name which he was not allowed to mention over here, though that name was attached to tooth-paste and boot-polish tins. However, a new name would be found. Mr. Asche added that his old friend Mr. Courtice Pounds would be in the cast of the new show.

Afterwards, all the company, with Mr. Frederick Norton, the composer, filed on the stage, and shook hands with Mr. and Mrs. Asche. Dame Clara Butt then sang the National Anthem, as she did at the opening of the theatre 24 years ago, and the proceedings closed amid a further outburst of enthusiasm.

Dicks' Standard Plays (for the representation of which there is no legal charge) are still obtainable at the pre-war price of one penny each, per post 2d. each, from the office of the publishers, John Dicks' Press, Ltd., 8, Temple-avenue, London, E.C. 4.

## THE MONEYED ARTIST.

TO THE EDITOR OF THE ERA.

DEAR SIR,—I am much interested in your article on "Overcrowding." May I state my experience in going after an engagement?

I had played three similar parts to the one going, and had five years in drama. I read the part, and saw I had at least passed one of the gentlemen, when the agent mentioned terms. They said, "Isn't it rather a lot? The last lady asked half." I said it was impossible to live on it. He was very courteous, and said "Quite so, but there are lots of young artists able to accept that have help from home." I lost the chance, and it is so in many cases. Then, much against the grain, one has to fall back into drama.

What chance have we of ever bettering ourselves? Managers prefer moneyed, slightly experienced artists to experienced ones from drama. It is very unfair, but the word melodrama seems to bar all chance of decent work, and stamp one at once as inferior—unless one has money to rise out of it.—Yours truly,

BERTHA LLOYD.

Junction Theatre, Manchester.
July 23, 1921.

Dear Sir,—In reply to Miss Alice Malvern's letter on "Moneyed Amateurs," I am glad to see the matter is being taken up. Never has the profession been so overladen with the amateur. They simply flock into the agencies, and receive more attention than the artist of repute. One reason is that many managers to-day are so short of capital they are glad to have their assistance to start their tours. Last week I saw a well-known comedy ruined by the leading part being played by a young and very inexperienced artist. She had none of the finish and polish such a part required, yet the play lay upon her shoulders. Why resident managers allow it, astounds me; these artists have perhaps two tours to their credit, and in small parts are possible, and then from the need of money in the firm blossom out in leads. The play is ruined, and the theatre blamed for bad business. This I know is a fact in the plays I saw. And in both experience was needed. One a clever comedy, the other a drama.

No actress is fit to play a leading or important part until she has had years of thorough grounding and experience. There are plenty of good, experienced artists out of work, so why not let the new-comer learn the business from the beginning. If they have not the patience to do this they are not fit to enter a once-honoured calling. If they only want to live in a fool's paradise, don't do it at the cost of the theatre manager and touring manager's pocket. If we can rid the profession of these "sudden" leading ladies of little or no experience, we shall benefit the whole profession, and if the resident managers would be honest and candid, and say what they think of an artist's work, not in these cases hold back because the lady has backed the enterprise, one would feel all got fair play.—Yours truly,

JAMES WARDEN.

Lowestoft, July 22.

TO THE EDITOR OF "THE ERA."

Dear Sir,—Reading Miss Malvern's letter, I can fully sympathise with her views, but might I point out that even in melodrama the moneyed artist has found room to gain further experience at the cost of the professional of years? I have just finished an engagement where a judge's daughter, whose father was allowing her a liberal allowance, was playing quite an important part. She told me she had had twelve months in a dramatic school, and had come into melodrama to gain experience to enable her to go into better-class work afterwards. She was accepting two pounds a week, and had a wardrobe of magnificent dresses, being, of course, able to dress far above all of us in private, and on the stage she was easily picked out by resident managers on that account, and she caught the eyes of the public because she was able to look smart in dress and bearing. She really looked down on the work she had accepted, and openly said the management knew they had secured an educated girl for parts that only called for the middle-class dramatic actress.

Is it fair that these girls should come against us with their money and take a living many are only too eager to hold after years of weary travelling and hardships, and still willing to carry on to the end? What can these girls, brought up in decent society, want mixing with all ranks and living in the poorest of rooms?—for we know what one has to put up with at times. Many a touring manager prefers his company to look smart and well turned out on journeys, but he won't pay the old artist to do it while he can find girls willing to accept two pounds to fulfil the work others want four and five for.

I don't say these girls can't act; unfortunately they can. They've had chances we never had—money to pay for the best tuition, dresses of the best, education—a very big asset in this business—and, above all, are not compelled to stand any crushing from the managers.

It is an insult to our profession to think that years of service are to be swept aside because the gentlewomen of to-day want amusement. Surely they can keep to their hobbies without inflicting poverty upon a profession that has always had a hard struggle.

Is it fair that one girl should earn two pounds a week and have five of her own while a professional earns, perhaps, four, and has to live, clothe, and perhaps help to keep a home together? Can you expect the artist to dress well?—how can she?—yet she is turned down both by managers and public to-day. The West-End companies going out choose, as you say, the one who looks smartest, and well I know this. Many an artist daren't go to the agents because of having to compare with these well-dressed girls. It crushes all hope out of the real pro.—Yours faithfully,

AMY MAURICE.

Alma-square, Scarborough,
July 20.

**The Repertory Players.**

The three plays chosen by the Repertory Players for their autumn season are "The Labour Member," by Ernest Hendrie, the author of "The Elder Miss Blossom"; "The Powder Puff," by W. Edward Stirling and F. Brett Young, and "Smiling Madam Beudet," from the big Parisian success, "La Souriante Madame Beudet."

# ACTORS' ASSOCIATION MATTERS

## SECRETARY'S NOTES.

Members are reminded that a mass meeting of the Association will be held at the Garrick Theatre on Friday next, the 29th inst. (by kind permission of Mr. C. B. Cochran), when the following matters will come up for discussion:—

1. Federation (20 mins.).
2. Propaganda Campaign for securing Membership (20 mins.).
3. Suggestions for the betterment of the Theatrical Profession in general (30 mins.).
4. Existing Council to declare their general policy.

**Opera Company Stranded in Java.**

The secretary has received a letter from the Foreign Office stating that H.M. Consul at Batavia has been instructed to repatriate all English artists in the above company to the United Kingdom. Also to take possession of the contracts and forward them to the Foreign Office with a full report of the matter.

**Propaganda Meetings.**

Members are reminded that these meetings are held every Tuesday in the rooms of the Association at 3 p.m., when matters of mutual interest are discussed. Non-members are also invited to attend.

**Insurance.**

Will members carefully note that managers must stamp all cards of artists for both Health Insurance and Unemployment Insurance in all cases where the artists are compulsorily insurable under the National Health Insurance Act? This means that every artist not earning more than £5 per week must have his or her card stamped by the management for both these insurance schemes. The Employment scheme is now made dependent on the Health Insurance scheme, and if artists are not insured under the Health Insurance scheme they cannot claim benefits under the Unemployment scheme.

**Re Commonwealth.**

The attention of members is again drawn to the following resolution which has been passed by the Council of the Actors' Association:—

That the Actors' Association instructs its members not to accept any offers to work on a commonwealth basis unless and until their case has been reported to headquarters and the Council have investigated the matter.

**Friday's Council Meeting.**

Minutes of Council meeting held July 22. Present:—Mr. J. Fisher White (in the chair), Messrs. John Howell, Sydney Paxton, Charles R. Stone, A. Harding Steerman, Alfred Harding, Herbert Pearson, Bertram Wallis, Murri Moncrieff, C. Hargrave Mansell, J. Scott Leighton, Luke Forster, Henry Caine, Ben Webster, David Noble, Alfred Lugg (secretary), Misses Lisa Coleman, Kathleen Magee, Sybil Thorndike, Gladys ffolliott, Mrs. Saba Raleigh, and Mme. Isabel Beresford.

Minutes of the previous meeting were read and confirmed.

**Votes of Condolence**

were passed with the relatives of the late Miss Stella Cedron and Mr. F. Pennington Gush.

The reports of the "Ways and Means," Nominations, and House committees were read and adopted.

**Chairman's Letters.**

From Miss Lilian Braithwaite regretting her inability to be present, from Mr. Sydney Paxton, and from Mr. John Keating.

**Secretary's Letters.**

From Mr. Frank Denis regretting non-attendance, also from Mr. J. Theodore Goddard, the Ministry of Health, Miss Lilian Braithwaite, Miss Renee Kelly, Miss Ethel Griffies, the Foreign Office, Mr. Bert Pemberton, Miss Mat Rosine, and Mr. J. R. C. Hamilton.

**FEDERATION WITH KINDRED SOCIETIES.**

TO THE EDITOR OF "THE ERA."

Sir,—In order that members of the Actors' Association may be able to appreciate the considerations which moved the Council to record by their votes their opinion that the time is not ripe for Federation with the N.A.T.E. and the A.M.U., it has been thought advisable to state shortly the chief arguments for and against such Federation as they were laid before the Council.

THE ARGUMENTS FOR FEDERATION.

1. It is the logical development of Trade Unionism.
2. "Union is strength." That is to say, the A.A. would undoubtedly acquire greater bargaining power if it were federated with the other Labour Unions in the theatre.
3. (And this is an answer to a possible argument on the other side.) Class or social distinction as between Trade Unionists does not count.
4. The managerial side of the theatre industry would, in all probability, disapprove economically of Federation of the Labour side. Hence, it would be economically to our advantage, one may argue.
5. We shall all be in close relationship with Labour some day, for Labour will rule.
6. The Equity Association in America, the A.A.A.A. in South Africa, and the Australian Actors have all federated with the Labour Unions, and with complete success.

THE ARGUMENTS AGAINST FEDERATION.

1. There would, at the present time, undoubtedly be numerous resignations from membership of the A.A., amounting perhaps to 33 1-3rd per cent.
2. We are a young Union, and it is estimated that we have as yet an inadequate percentage of the actors and actresses habitually working in the provinces enrolled as members of the A.A.
3. Many managers have been, and some are still, actors. They are, as it were, "of one blood" with us; the members of the N.A.T.E. and the A.M.U. are not so.
4. The Managerial Associations would undoubtedly regard our Federation with the N.A.T.E. and the A.M.U. as a challenge and an appeal to force, and since we have agreements with them it would be unwise, if not disloyal, to those agreements, to enter into any undertaking which might be thought to conflict with the agreements.
5. Actors and actresses are, after all, artists, and must inevitably regard the art of the theatre in a light different from that in which the manual worker regards it.
6. The actor and the author are basically the only elements absolutely necessary to the production of drama.
7. The actor can have no part in some common trade union practices; e.g., "ca' canny," etc.
8. There is some virtue in independence. Can we always be sure that we may not be dragged unwillingly at the wheel of the Federation chariot?

With these chief arguments before them the Council voted against Federation, and the vote by ballot went the same way.

The Council of the A.A. will be grateful if you will publish this letter in your next issue.—I am, Sir, yours faithfully,

J. FISHER WHITE,
Chairman.

Actors' Association,
June 19, 1921.

## THE ACTORS' CLUB, LTD.

TO THE EDITOR OF "THE ERA."

Sir,—I crave the favour of a little space in your columns to explain my position in regard to this movement. The Committee had arrived at a stage in their proceedings where a deadlock seemed inevitable, and in order to bring matters to a head I made certain suggestions that were put into the form of a resolution, which I seconded. Now I may have been wrong in doing this, but in the existing circumstances I considered it the most expedient thing to do, and, moreover, I did it in the firm belief and conviction that the point in question would be submitted to a general meeting of A.A. members (or at least those who originated the scheme of the Club) for ratification or otherwise, which proceeding had been decided upon by the Committee some time previously.

Not only has this meeting never been called, but has apparently been abandoned, for to my astonishment a letter has been sent to certain members of the A.A. Council which not only embodies the point in question, viz., that the Club is to be open to all members of the profession and not confined to members of the A.A., but contains other variations from the original scheme, and, to my further astonishment, I learn from it that "The Actors' Club Company, Limited," has already been registered.

It is not that I have any rooted objections to the terms of the letter—my views would probably have been governed by the general meeting—but, although I was the elected vice-chairman of the Committee, I have no knowledge as to on whose authority it has been issued or framed. If by the Committee at a meeting when professional duties prevented some from attending, then surely such extremely vital decisions should be imparted to absentees, or in any event to an official such as the vice-chairman! As it is, some of us have been entirely ignored, and for my part I wish to repudiate any responsibility for the letter in question, and I must dissociate myself entirely from a Committee which I consider has acted in an unconstitutional manner.—I am, Sir, yours faithfully,

A. HARDING STEERMAN.

32, Regent-street, W. 1.
July 23, 1921.

TO THE EDITOR OF "THE ERA."

Dear Sir,—In view of the kindly interest you naturally take in furthering the social status of the theatrical profession, I have pleasure in laying before you full details of the Actors' Club.

For a long period there has been a general demand for a theatrical club with a subscription considerably less than that of the existing institutions.

The Actors' Club has, therefore, been brought into being and has been duly registered. A company has also been formed with a nominal capital of £3,000, to run the Club on businesslike lines, and shares are now available, of which 1,000 are £1 preference and 4,000 10s. ordinary shares.

The ladies and gentlemen who have signed the memo. and articles of the company will be pleased to hear from influential members of the theatrical profession should they feel disposed to interest themselves financially or otherwise. It such a movement the big people of our profession ought to give their support, whether manager, author, or artist, and I am suggesting that there will be room very shortly, for big names on the board of the company and committee.

It is not essential for intending members to take up shares in the company, but applications for shares will be welcomed.

Membership of the Club is open to all members of the theatrical profession and to authors in general. Members' yearly subscription will be kept down to an extremely moderate sum within the reach of all.

The exact amount of the subscription necessary is a matter now under careful investigation, and will be announced shortly.

The objects of the Club will be to develop the social, artistic, and literary side of our calling, including the organisation of sports, lectures, and dances, and to provide luncheons, and teas at a nominal charge. A wine and spirit licence is to be applied for. The general idea is to provide a bright Bohemian club at a nominal subscription.

A responsible committee will be elected to carry out these objects.

Central and most comfortable premises have been definitely offered. Applications are invited either for shares in the company or for membership of the Club, and should be addressed to the hon. secretary.

It is hoped that the objects of this Club, being non-political and purely social, will enlist the sympathy and hearty support of yourself in common with the theatrical profession in general.—Yours faithfully,

J. SCOTT LEIGHTON,

Hon. Sec. Actors' Club, Ltd.,
26, Lisle-street, W.C. 2.

**The New Bulldog.**

Mr. D. Lewin Mannering has been engaged by Messrs. Frank Curzon and Gerald du Maurier to play the rôle of Dr. Lakington during Mr. Gilbert Hare's absence from the cast at Wyndham's Theatre. He will create the part in the No. 1 company that goes on tour in the autumn with Bulldog Drummond.

# ANNOUNCEMENTS OF THE ASSOCIATION OF TOURING MANAGERS.

## THE ASSOCIATION OF TOURING MANAGERS.

President—Sir FRANK BENSON.
Vice-Presidents—
Sir J. MARTIN HARVEY, ROBERT COURTNEIDGE, FRANK CURZON, ROBERT EVETT, WALTER HOWARD, and EDWARD LAURILLARD, Esqs.
Chairman—Mr. ROBERT MACDONALD.

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## "HIS CHINESE BRIDE."

Drama, in Two Parts and Six Scenes, by Dorothy Mullord and Ivan Patrick Gore; Music by Percival Lewis; Produced for the First Time at the Elephant and Castle Theatre on Monday, July 25.

Jack Stirling ..... Matthew Boulton
"Chang" Wilton ... George A. Butler
Guy Moreton ..... Arthur Lovett
Bill London ..... Charles Ross
The Melon Seller ... Henry Macdonald
Coolie Rickshaw Man ... Ben Johnson
Wen O ..... John Moore
Claire Moran ..... Maud Linden
Mimi ..... Lilion Drake
The Missionary's Wife ... Amy Mullord
Yan Op ..... Gladys Gaunt
San Ling ..... Dorothy Mullord

That Mr. Lew Lake—who "presents" Miss Dorothy Mullord and company in the new play dealing with the problem aptly put in the sub-title of "Can Yellow Mate With White?"—has found a big success admits of no doubt. "His Chinese Bride" tells a thoroughly interesting story, and, in addition, it is capitally mounted, dressed and staged, the striking scenic pictures, designed by Mr. Charles A. Baker, and executed by Mr. Francis Bull, adding to the success achieved.

In Part I. we meet the principal characters, among them "Chang" Wilton, a half-caste—a shady customer—who runs an opium den and a questionable place named "The Hall of a Thousand Delights" in Ning-Po. A fine, healthy Englishman, Jack Stirling, smarting under a fancied wrong, leaves London, and establishes himself as a physician in the settlement. He is able to rescue from "Chang's" toils a pretty Chinese girl, San Ling, by purchasing her for 2,000 dollars from her drunken mother, Yan Op. Chivalrous Jack marries San Ling, and, shortly after, the lady (Claire Moran) who was the cause of his leaving England arrives to ask his forgiveness. In his chagrin he introduces Claire to "His Chinese Bride." The poor girl is horror-struck. In this development "Chang" Wilton sees an opportunity to revenge himself on Jack Stirling, and uses San Ling as his tool, and in Part II. this is skilfully worked out.

In a fit of jealousy the Chinese Bride, at "Chang's" instigation, dopes Claire Moran. The wily Chinaman intends to carry off Claire, and then, at the end of a month, to send her back to Stirling. Luckily he is foiled in his villainy. The strong "sensation scene" of the play is where, on the night of the Feast of Lanterns, the few Englishmen keep the terrible Boxers at bay. Claire, however, falls into "Chang's" hands. In the Tong-house San Ling bravely attempts to save Claire, but is stabbed by the dastardly "Chang." In a thrilling final scene Jack Stirling arrives and rescues Claire, and the curtain falls on the "proof of a great love—sacrifice," the little Chinese bride, ere she passes away, affectionately blessing her "white" husband and his English sweetheart.

There are two noteworthy numbers; one, "The Melon Seller's Song," written by F. Dix, with music by F. Jabowsky, is very tuneful, and, as sung by Mr. Harry Macdonald, met with loud approval. A duet, "The Pretty Little Ways You've Got" (sung by Miss Lilion Drake and Mr. Charles Ross), also met with approval.

The play is well cast. In the absence of Mr. Charles A. Baker through a regrettable accident Mr. Matthew Boulton played with sincerity and power the arduous role of Jack Stirling. The artist was particularly good in the final scenes. Miss Dorothy Mullord made an ideal representative of the Chinese bride—coquettish, pathetic, and in the death scene very effective. Miss Maud Linden's valued assistance was of great service as Claire Moran—a piece of clever acting. To Miss Lilion Drake a special word for a vivacious and delightful study of the happy French girl, Mimi. Mr. Charles Ross being an admirable foil in the comedy scenes with the former artist. Relentless and wily Eastern cunning were finely depicted by Mr. George Butler in his impersonation of "Chang" Wilton. Mr. Arthur Lovett, too, was effective (especially in his death scene) as Guy Moreton, whilst Miss Gladys Gaunt painted in vivid colours the evil nature of San Ling's mother, Yan Op.

To add realism the theatre was decorated with Chinese lanterns, and incense was burnt preceding the rise of the curtain.

### THE MONTHLY MEETING.

The monthly meeting of the Association of Touring Managers is due on Friday, at 3 o'clock. The chairman is making a special appeal to members to attend, as so many important matters have to come under discussion.

## "DOTTS AND DASHES."

Musical Comedy Absurdity, in Five Scenes, by Charles Baldwin and Ernest Dottridge, Produced at the Palace Theatre, Oldham, Monday, July 25.

Squire Hayrick .....Mr. Jack Byrne
Dorothy .....Miss Dorothy Oliver
Mrs. Ewebank ....Miss Lucy Brennan
Simon .....Reg Heaton
Jack Norman .....Peter Upcher
Silas .....Chas. Falla
Texas Joe .....Frank Howard
The Postman .....Jack Corless
The Cow .....Harris and Haigh

In "Dotts and Dashes" there is no doubt that Mr. Dottridge has added to his long list another successful production. The scenery by H. O. Richardson and the effects by J. Taylor add greatly to the success of the production.

The curtain rises on a farmyard. Jack Norman appeals in vain to Squire Hayrick for the hand of his daughter Dorothy. He is told he must first make a position in life. A letter arrives for Jack from a firm of solicitors, informing him of the death of his uncle, Lord Norman, but no will can be found, though they are under the impression that Jack is the inheritor of the huge fortune. Silas arrives from Texas, where Lord Norman had a large ranch, and he believes that the deceased has left all his money to his housekeeper, Mrs. Ewebank, and hence his rush to England, with the idea of marrying her. A search at the Castle fails to reveal the will, so they all decide to go to Texas and make a search there on the ranch, the first scene finishing with a grand operatic finale.

The next scene is the ranch, where Jack Norman makes an entrance with his horse, "Midget." The search for the will proving fruitless, all decide to return to England. Scene IV. shows the lift on an Atlantic liner, and here Silas gains Mrs. Ewebank's promise of marriage. Mrs. Ewebank is supposed to be very deaf, and on being informed (by megaphone) that they have been searching for a will, tells them that if they had told her that in the first instance, and that Lord Norman was dead, she could have told them where it could be found. Amid general astonishment, she produces the will, when everything is found to be left to Jack Norman, much to his happinese, and also that of Dorothy, whom he claims as his wife. The squire gives his consent, while Mrs. Ewebank forces the disappointed Silas to keep his promise.

The company is a very strong one. Mr. Jack Byrne as Squire Hayrick plays the part in a rollicking style, and scores heavily with his song, "The Roast Beef of Old England." Mr. Peter Upcher as Jack Norman presents a handsome appearance, and in his song, "It's Not the Way She Says It," sings pleasingly. Miss Dorothy Oliver as the squire's daughter, Dorothy, acts charmingly, and is the possessor of a very sweet voice, which she uses with good effect in her song, "Silver Star," and also in "Dotts and Dashes." Miss Lucy Brennan is very amusing as Mrs. Ewebank, and scores in her rendering of "The Charabanc Outing," and also in duets with Mr. Byrne. Mr. Reg. Heaton in the character of Simon displays his usual ability as the lout. Mr. Charles Falla as Silas proves to be a comedian of resource. Messrs. Harris and Haigh prove delightful as the cow, and Mr. Frank Howard as Texas Joe and Mr. Jack Corless the postman do their little bit well.

### A GRAND GUIGNOL TOUR.

Messrs. Arthur Gibbons and Martin Henry have secured from Mr. Jose G. Levy, of the Little Theatre, London, the entire provincial rights of the "Grand Guignol" plays, which are doing such phenomenal business at the Little Theatre, and it is anticipated that these plays will meet with the same colossal success in the provinces as in the West End of London.

### "A ROYAL DIVORCE" AT BELFAST.

After extensive and elaborate redecorations, including re-carpeting throughout, dome redecorated and gilded, and many other improvements, the Grand Opera House, Belfast, reopened on Monday, and without doubt it is now one of the most handsome in the United Kingdom. For the opening attraction, "A Royal Divorce" was presented by Mr. W. W. Kelly's company, and this successful play is a wonderful draw here. The company includes Miss Agnes Verity (graceful and accomplished as Empress Josephine), Mr. Alexander Marsh (powerful and effective as Napoleon), Mr. R. Seth Innes (exceedingly capable as Tallyrand), Miss Heloise Vincent, Miss Elaine Harper, Miss Carrie Bailey, Miss Eveline Kington, Miss Maudie Grayson, Messrs. Archie Helsby, Dennis Leslie, Harry B. Major, etc.

### "PERI, THE SLAVE OF LOVE," AT BRISTOL.

The Prince's Theatre, Bristol, reopened on Monday evening with "Peri, the Slave of Love," presented by Mr. Nevill Graham. "Peri" will be the Bank Holiday attraction at the Borough Theatre, Stratford. George Arthurs is responsible for the book and lyrics, and the music is by William Neale (composer of "The Maid of the East").

Nevill Graham's excellent company includes Sinclair Cotter, M. Klit-Gaarde, Frank Wood, Colin Coop, Bernard Knowles, Winifred Hare, Eva Lynn, Zoe Corner, Roseva Skelton, with a full chorus and augmented orchestra under the direction of William Neale. This will be the only visit to suburban London this autumn, an extensive list of bookings including visits to Birmingham, Newcastle, Edinburgh, Glasgow, Aberdeen, Dundee, Plymouth and Middlesbrough.

### "HUNKY DORY" AT GLASGOW.

For the re-opening of the King's Theatre, Glasgow, for the season, an excellent attraction has been secured, Mr. Cecil Barth bringing from the Apollo Theatre, Mr. J. Macdonald Watson and the Scottish Players in "Hunky Dory." The humour of the play and the dialogue is heartily enjoyed here, in its native soil, and the clever acting of Mr. Macdonald Watson as Peter, Mr. Walter Roy as Hunky Dory, Mr. F. Manning Sproston as David Low, and Mesdames Jean Clyde, Frances Ross-Campbell, and Jean S. Sturrock in the female rôles, keep the audience in roars of laughter.

### "THE PRIVATE SECRETARY" AT WHITBY.

Spa Theatre, R.M. Mr. Thos. Falkingbridge, under the direction of Mr. Cyril Barth, "The Private Secretary" is attracting appreciative houses at the Spa Theatre, Whitby, this week. Mr. Lytton Grey submits an excellent interpretation of the Rev. Robert Spalding, and Mr. Magill Martyn is good as Mr. Marshall. Mr. Alan Cotter as Harry Marsland, Mr. Bert E. Evremonde as Mr. Cattermole, Miss Nancy Girling as Miss Ashford, Miss Evelyn Calver as Mrs. Stead, Miss Mollie Williams as Eva Webster, and Miss Enid De Saxe as Edith Marsland, are excellent in their respective rôles.

On Thursday, Friday, and Saturday, Messrs. H. Hamilton Stewart and A. Bruce Joy present "The Prince Chap."

### MR. R. COURTNEIDGE'S SEASON AT BIRMINGHAM.

Mr. Robert Courtneidge's season of Shakespeare and other classical plays, under the direction of Mr. Henry Baynton, concludes this week at the Prince of Wales', Birmingham. On Monday, "She Stoops to Conquer" was given, and on Thursday and Friday playgoers will have an opportunity of seeing Mr. J. F. Graham, a former manager of the theatre, as Sir Peter Teazle in "The School for Scandal." The part is one of Mr. Graham's happiest representations. Mr. Henry Baynton appears in the rôle of Charles Surface.

### "THE GIRL IN THE TAXI" AT EDINBURGH.

Mr. Hubert Woodward's company is appearing at the King's Theatre, Edinburgh, this week in "The Girl in the Taxi." The play is very brightly and humorously interpreted by the cast, which includes Mr. W. E. Matthews, Miss Rosalind Chard, Miss Jessie de Gray, Mr. H. V. Lawrence, and Mr. Stuart Fraser.

### "THE BLUE LAGOON" AT BOURNEMOUTH.

T. C. Wray's production, "The Blue Lagoon," is the attraction at the Theatre Royal, Bournemouth, this week. The setting is excellent, and the characters are in very capable hands. Dick and Emmeline are first played by Bowner Allen and Betty O'Nollan, and at a later stage by Alfred Hearne and Moureen Shaw. A. W. Avery represents the Irishman, and H. P. Owen duplicates the characters of Nebourg and Lestrange.

### REPERTORY AT READING.

The Royal County Theatre, Reading, will reopen on Monday, Aug. 1, when Mr. E. Hill-Mitchelson's company will commence a short repertory season. This company ran for three years with great success at Leicester.


**Seven Nights in London.**
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By W. G. WILLS,
Now in its 30th Year of Tour.
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Telegrams: "Buttonhole," Liverpool.

"SUCH A NICE YOUNG MAN."
(By H. F. Maltby, author of "The Rotters," &c. Few Autumn vacancies and Spring, 1922.
"SHERLOCK HOLMES."
Vacant Sept. 19, 26, Oct. 24, 31 (North or Scotland).
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Including ARTHUR WHITE.
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Including ARTHUR WHITE
VACANT JAN. 2, 23, FEB. 6, 13, OCT. 9 ON WITH EXCEPTIONS.
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# FROM THE PROVINCES.

## NOTES AND NEWS OF TOURING PLAYS.

### ABERYSTWYTH.

COLISEUM. — M., Mr. Jenkin Humphreys.—Mr. Leslie Kyle presents "The Girl from Ciro's" and "The Purse Strings."
PRINCE'S PAVILION.—Mrs. Graham presents the Society Entertainers in "Fun."
CASTLE PAVILION.—M., Mr. Charles Orme.—Ellison's Entertainers appear daily.
SYLVAN PALACE. — M., Mr. George Courtenay.—Tom Owen, the Welsh comedian, presents the musical revue, "Pansy." Tom Owen and Doris Owen.
Boors, The Chemists, 1-4, The Arcade, Terrace-road.

### ASHTON-UNDER-LYNE.

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead and Sons; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle.—Mr. Fred Karno's latest version of "Mumming Birds" is here for the week. Leading rôles are sustained by Cyril Cooke, Jimmy Russell, Emma Seaman, Alice Dawson, Mary Leslie, and Gus Elton. Other artists in the bill are Reg Ford and Alma Aldous, singing, talking, and eccentric dancing; Leslie Ward in light comedy songs, and introducing dancing by "Felecine"; Jim C. Max in coon songs and dances; the Reegoes, the acrobatic firemen; Audrey Knight, in burlesque comedy cameos; Cullen and Carthy, and the Wee Fellow in new "business."
Boors, The Chemists, 140, Old-square.

### ATTERCLIFFE.

PALACE.—L., Messrs. Walker & Bennett; B. M., Mr. Arthur R. Walker; A. M., Mr. Edwin F. Gaunt; Mus. C., Mr. B. Lewis Bourke.—Heading a well-selected bill are the Four K. Foleys, vocal entertainers; pleasing turns are also given by the Three Blossoms (Enid, Ethel, Joan), in original singing and dancing act; George Logan, burlesque comedian; the Bros. Dane, equilibristic eccentrics; La Petite Yuanita, in a display of physical culture; and Miss Nellie Brierley, assisted by Mr. Will Power, the soldier tenor, in operatic scena, entitled "Memories."

### BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—"A Royal Divorce."
ROYAL HIPPODROME.—D. of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—The top of the bill here is occupied by Jimmy Nervo and Teddy Knox, who appear with success in fantastic frolics. Les Bastiens are also starring with their marvellous acrobatic feats; and Ray Wallace, a favourite here, returns with her realistic impersonations at the piano. Claude Gardiner is a comedian of resource. Also billed are Dave Evans, the popular baritone; the Two Cures; Vera Elmore, in interlude of comedy and melody; and Paul Thompson, in comedy act.
NEW ALHAMBRA THEATRE.—G. M., Mr. W. Gibson Bradley.—Vaudeville here by Mr. Ralph Howard, novel comedian, in mirth and melody; and Mr. Eddy Byrne, vocalist.

### BIRKENHEAD.

ARGYLE THEATRE.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D. Mr. A. Workman.—A strong combination is headed by Rolf Slater, who achieves his customary success; Tom E. Finglass, the popular coon vocalist, is a favourite; and other prominent turns are contributed by Hobart and Hobbs, comedians; Lune and Shaw, in "Mr. Henpeck and Pecker's Return"; Charles and Irene Vestry, athletes and dancers; Dennis O'Neill and Irene Sinclair, in "Notes and Nonsense"; Lily Denville, dancer; and Brown's Royal Bioscope.
HIPPODROME.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. Charles Eastwood; Mus. D., Mr. J. Whitelock.—An excellent company comprises Will Bland and his magical maids; the Royal Gotham Comedy Quartette; the Three Ernests, in their gymnastic entertainment; Alice Lillev, soprano vocalist; Mellin and Marlem; Joyce and Shields; and the Irene Trio.
Boors, The Chemists, 239-241, Grange-rd.

### BILSTON.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Fred Rothery-Ellis.—Mr. Percy Shaw and company are presenting the sporting drama, "Luck o' Love"; on Thursday and Friday "One Hour"; and on Saturday "Charles Peace."

### BLACKBURN.

THEATRE ROYAL.—P., The Northern Theatres, Ltd.; M. D., Mr. Otto C. Culling; R. M., Mr. Stanley Hope; Mus. D., Mr. Fred Taylor.—A musical comedy-melodrama, "The Lads of the Village," is the attraction here. A powerful company includes Miss Emmie King and Messrs. Harold Wellesley and Fred Maxwell.
PALACE THEATRE.—P., The Macnaghten Vaudeville Circuit, Ltd.; R. M., Mr. Arthur Burton; Mus. D., Mr. Edward Bartle.—The company here includes Herbert Betts and Frank Marsh, in "Troubles"; Artemus, the comedy specialist; Connie Browning, the revue artist; Frank Merry, comedian; The Kobes, Japanese entertainers; and Alex. Mee and Co. in the farce, "Ten o'Clock To-morrow."
Boors, The Chemists, 52, Church-st.

### BOLTON.

HIPPODROME. — P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; M., Mr. W. A. Collison.—Boors, The Chemists, 29-31, Knowsley-st.; 139, Derby-st.

### BOURNEMOUTH.

THEATRE ROYAL. — Sole P., Messrs. David Allen & Sons, Ltd.; Sole L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—T. C. Wray's production, "The Blue Lagoon."
BOSCOMBE HIPPODROME.—P., The South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Chas. H. Johnston; Mus. D., Mr. G. H. Atkinson.—Ray Kay, a great favourite here, and Betty Bush, in "Fun in a Music Shop," head a first-rate programme, which includes Jimmy Jewel and Co., Nina Martin, Rosie Reys, Foster Kershaw, and Pasquali Bros.
Boors, The Chemists, 108, Commercial-rd.; 76-78, Old Christchurch-rd.; 50, Charminster-rd.; 302, Holdenhurst-rd.

### BRADFORD.

ALHAMBRA.—M. D., Mr. Francis Laidler.—Brock and Partner, in musical comedy act; Tom Clare at the piano; The Averings, French comedy acrobats; Victor King, light comedian; Thelma Hamilton, soprano; Zelda and Freda Jensen, Danish dancers.
PALACE THEATRE.—P., Macnaghten Vaudeville Circuit, Ltd.—M., Mr. R. E. Liston.—Archie Pitt presents the revue, "Mr. Tower of London." Cast includes: Archie Pitt, Gracie Fields, Stanley Durward, and Joe Mitchell.
Boors, The Chemists, 60-62, Kirkgate.

### BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram. — Harry Tate in "Fishing." Ella Shields, the Skating Nelsons, T. E. Dunville, Elsie Gregory, the Four Swifts, and Daimler and Eadie.


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### GAINSBOROUGH.

KING'S THEATRE. — L., Mr. Arthur Carlton; R. M., Mr. J. H. Stead; Mus. D., Mrs. E. E. Leaning.—James M. Thorp, in the electrical spectacular production, entitled "The Rainbow Girl."
Boors, The Chemists, 30, Market-place.

### GLOUCESTER.

HIPPODROME.—P., Messrs. The Gloucester Hippodrome Co.; Booking M., Mr. W. Edward.—A capital variety company, with Harry Taylor, comedian, as the chief turn, and including Bernard Ash, violinist; Stanford and Allen, excellent comedians, in "The Bookseller"; Shack and Maidee, burlesque jugglers; Arthur Lewis, smart dancer; Dolcie Sisters, vocalists and dancers; and The Realmers, in acrobatic act.
Boors, The Chemists, 139, Westgate-st.; 94-95, Northgate-st.

### HEBBURN.

THEATRE ROYAL.—L., Mr. J. Grantham; M., Mr. E. Grantham; Asst. M., Mr. J. Sherwood.—In addition to an interesting programme of pictures, Quisto, the military vocalist, and Andrew McManus, versatile entertainer, in song, story, &c., are appearing.

### HITCHIN.

PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. R. A. Brown; Mus. D., Mr. L. G. Shrive. — The Harris Family, vocalists and instrumentalists, in scena, "Evening on the River"; Harry Marlow, in fragments of humour; and pictures.

### HUDDERSFIELD.

ROYAL.—D., Mr. Alfred Wareing; R. M., Mr. R. F. Dowthwaite.—The Royal Repertory Co. opened on Monday with St. John Hankin's comedy, "The Return of the Prodigal."
HIPPODROME.—R. M., Mr. J. Alban Newton.—Fred Karno's Company in the musical farce, "French Beans," with Mark Daly, Florence Helm, and Ellis Holland in the cast. Also Harry Knox, comedian; Walter O'Brien, piano; Elsie Bartlett, comedienne; and Eric Randolph, tenor, assisted by J. O'Hara.
PALACE.—R. M., Mr. Fred Haming.—Here are the Belgian Anserouls, somersaults; Felovis, juggler; Norman White; Tailleur-Andrews, vocalist; Clement May, assisted by Joan Devine, vocalists; Billy Hale, comedian; Tess and Flo Le Roy, entertainers.
Boors, The Chemists, 16-18, King-st.

### HULL.

PALACE.—Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. Walter A. Cooke.—Wal Langtry, comedian; Lucille Benstead, the Australian vocalist; Renee and Godfrey, dancers; Pimlpe and Co. in "Fourteen Days' C.B."; Two Anartos in musical comedy; The Four Charltons, gymnasts; Carl Lynn, comedian and mimic.
Boors, The Chemists, 10-12, King Edward-street.

### ILFRACOMBE.

THE ALEXANDRA HALL.—Lessee, Mr. G. W. Gardner. — Monday, Tuesday and Wednesday evenings, "The Kinema Kid," presented by Mr. H. J. Snelson.
THE RUNNACLEAVE THEATRE.—M., Mr. A. Morgan Edwards.—First three evenings, Messrs. C. A. Stephenson and A. M. Morris present the comic opera, "Carminetta." Last three evenings, the musical comedy, "A Spanish Romance," played by the same company.

### JARROW.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Mr. Jack Williams is presenting the revue, "Wonderful Nights."
THE KINO.—M., Mr. Percy Dawsone.—The Esa Trio, Japanese jugglers, are astonishing audiences here with their marvellous entertainment.

### KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—An attractive programme is presented here, headed by the Brooklyn Comedy Four; other turns are Teddy Stream, comedian; Ding Sen Bros., tumbling act; Gicardo, juggler; Henry and Edgar Martell, entertainers; V. M. Gaston, musical act; and James Willard and C. Raymond Wallace present the sketch, "The Ace of Hearts."
Boors, The Chemists, 58, Cavendish-st.

### KETTERING.

COLISEUM. — L., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Bennet; Mus. D., Mr. Wilf Sturman.—Messrs. James and Arthur Young present the topical revue "All Hands On Deck!"
WICKSTEED PARK.—The "Bits o' Brightness" Concert Party continue to appear each afternoon and evening.
Boors, The Chemists, 31-32, Market-place.

### LEEK.

GRAND THEATRE.—P., L., & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malnass; Mus. D., Miss Agnes Bratt.—"The Cyclone," and other pictures of interest.
PALACE.—P., Mr. Sampson Salt; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"The False Road" and other films.
Boors, The Chemists, 17 St. Edward-street, and Sheep Market-street.

### LEICESTER.

PALACE THEATRE, LTD.—M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Mus. D., Mr. John W. Lowe.—A welcome return visit is being paid here by Mr. Lew Lake's melodramatic musical comedy naval play, "Sons of the Sea," which is as popular as ever. The cast is an excellent one, and includes Bob Stevens, Peggy Lynne, Grace Lester, Louie Hunter, Arthur Reece, Leonard Maxwell, Arthur T. Leonard, Charles Stevens, Arthur Le Clerq, and Travis Green. Specialities are given by May McGuffin's Twelve Dancers, Leo Cudd's Jazz Band, and Wallace Orton's Sextette. The play is produced by Mr. Joe Peterman.
PAVILION THEATRE.—P., Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—Mr. Arthur Gallimore is presenting here his bright and breezy revue, "Ship Ahoy," in which Arthur Gallimore as Tom Arts is very amusing, ably supported by Will Cobb, Browne Neale, Laurence Sydney, Thema McDonald, Maud Hill, Alma and Gaillie, and the Eileen May Trio of dancers, &c.
Boors, The Chemists, 9, Belvoir-st.; 301, Belgrave-gate.

### LOUGHBOROUGH.

THEATRE ROYAL.—R. M. & Licensee, Mr. W. H. Deacon.—Miss Winifred Maude and company are paying a welcome return visit here. The repertoire for the week consists of "That Which is Forbidden," "A Work Girl's Divorce," and "The Mormon and the Maid." Miss Maude is supported by a strong cast in these plays, including Mr. J. Baker-Howard, Miss Jessie Jones, Mr. P. Hunt-Lewis, and Mr. Victor Du Cane.
Boors, The Chemists, 10, Market-place.

### LUTON.

GRAND THEATRE.—P., Mr. E. Graham-Falcon; B. M., Mr. Walter O'Sullivan.—Evelyn Dysart presents "The House of Peril."
Boors, The Chemists, 27, George-street.

### MORECAMBE.

ROYALTY.—Sec. & M., Mr. F. Morphet.—Mr. B. Mainwaring-Dunstan presents "Brown Sugar."
TOWER.—G. M., Mr. H. R. V. Addenbrooke.—The Monks of St. Bernard, Gene Gordon, The Two Bells, Hal Bryan, Reve Kesslova, and Nine Dainty Dots.
WINTER GARDENS.—P., Messrs. W. H. Broadhead and Son; B. M., Mr. Harry Levante.—Zona Vevey and Max Erard, May Edney, Les Zasmas, Tom Gott, and The Brasilian Trio.

### NEATH.

GNOLL HALL.—P., The Gnoll Hall Picture and Variety Co., Ltd.; Sec., Mr. Glyn Gething; M., Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins.—An attractive programme here includes Dan H. Clark and Harry Brenton, the skipper and his mate. Pictures complete.
Boors, The Chemists, 56, Wind-st.

### NEWPORT.

EMPIRE.—M. D., Mr. R. H. Gillespie; M., Mr. A. R. Hollands.—Fred Barnes, the light-comedy star; Manny and Roberts, in "The Messenger Boys from Broadway"; Lily Morris, the versatile comedienne; Fred Russell, ventriloquial humorist; Leslie Elliott, "the girl at the piano"; Victor Andre, the unusual dancer; and the Femina Quartette, in musical ensemble.
Boors, The Chemists, 3, Commercial-st.

### NORTHAMPTON.

OPERA HOUSE. — S. P., Mr. Milton Bode; B. M., Mr. Jack H. Turner.—Mr. H. Cecil Beryl's Co. in George Dance's musical comedy, "The Lady Slavey," which was produced here for the first time on Sept. 4, 1893, is paying a return visit after a long absence. The cast is entirely new and special musical numbers have been added. George Rydon, Howard V. Crofton, Fred Pit, Ernest J. Langford, Josie Delaine, and Lilian Major are the principals.
NEW THEATRE.—G. M., Mr. Percy H. Gallagher; Mus. D., Mr. Lawrie Owen; S. M., Mr. Fred Murray.—Re-opened on Monday with Mr. Joe Morrison's revue, "The Dream Girl," with Randolph Sutton, Billy Rowland, Edwin Sykes, Zara Risson, and Minnie Millwarde, with a strong chorus and ballet troupe.
Boors, The Chemists, 6, Gold-st.

### NORTH SHIELDS.

THEATRE ROYAL. — L. & M., Mr. Stanley Rogers; G. M., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; M. D., Mr. John Sutherland.—Mr. Joe Fawcett's company in revue, "The Moon Maiden."
BOROUGH THEATRE. — P., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill; R. M., Mr. James Johnson; M. D., Mr. C. H. Lavender. — May Erne and Erne Chester, in songs and laughs; and pictures.
Boors, The Chemists, 15-17, Saville-street.

### PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. Jas. Glover; R. M., Mr. W. F. Crowe.—Miss Iris Hoey, in her original part, in "The Man from Toronto."
REPERTORY THEATRE.—L., Messrs. King and Parry.—"Under Orders," with Miss Frances Ivor in her original part.
GRAND THEATRE.—P., Messrs. King & Parry.—Domestic drama, "One Life, One Love," with Messrs. Beckett Bould, Clifton Earle, Misses Cynthia M. Marshall, and Maudie B. Douglas as principals.
PALACE THEATRE. — G. M., Mr. R. Grant.—Fred Karno's musical mélange, "Yes, Papa"; Frank Fox, comedian; Gordon Bros., in "Fun in a Chinese Laundry"; and Keith and Joan Dingley, in "The Waif's Wish."
Boots, the Chemists, 100a, Old Town-st.; 1, George-st.

### RAMSGATE.

PALACE THEATRE.—Under the direction of the freeholder, Mrs. Reeve Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson. — Messrs. Macdonald and Young present "Paddy the Next Best Thing."
Boors, The Chemists, 20-24, Harbour-st.

### REDDITCH.

PALACE.—R. M., Mr. William Howgate; Mus. D., Mr. Gus Heck.—Mr. A. B. Moss presents the musical revue, "Pansy."
Boors, The Chemists, 3, Evesham-street.

### ROCHDALE.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson. — Miss Hero Hathaway and Mr. Vivian A Baron have now entered upon the seventh and final week of their repertoire season. Their patronage has not been so extensive as they have merited, but they have enjoyed a pretty good run. This week's plays are "Moths," "Lady Huntsworth's Experiment," "Tale of Two Cities," "An Ideal Husband," "By Vote," and "Bunch of Violets."
ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—The revue, "All Aboard."
EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—Clara Coverdale's Nine Little Tiddley-Winks prove delightful varieties this week twice nightly, and some capital pictures are shown.
Boors, The Chemists, 42, Drake-street; 59-61, Yorkshire-street.

### ROTHERHAM.

HIPPODROME.—P., Rotherham Hippodrome, Ltd.; M. D. & G. M., Mr. Geo. E. Smith; R. M., Mr. Chas. Danton; Mus. D., Mr. A. E. Breakwell.—Excellent varieties are provided this week, the bill being topped by Bert Maddison, the burlesque comedian; Luvaun, the Hawaiian player, is also prominent, whilst other good turns are the Willow Trio, in unique dances; Bobbie and Beatie, in a comedy railway scena; the Carina Trio, in an excellently rendered musical act; the Bros. Emillion, in a refined equilibristic act; and The Dorrells, gymnasts.
Boors, The Chemists, 10-12, High-street; 8, Bridgegate.

### SALFORD.

PALACE.—P., Salford Palace, Ltd.; M. D., Mr. Alan Young; G. M., Mr. Bert Vasco; A. M., Mr. Horace Cocks.—Capt. Adam presents "Odiva," assisted by her Pacific sea-lions; Australian Entertainers; Du Calion; Fred Curran; and Geo. Lee, comedian.
ROYAL HIPPO.—P., Messrs. Wm. Hy. Broadhead and Son; R. A. M., Mr. Fred Bernardo.—The Royal Syndicate presents "A Trip to Paris." Principals: Griff Hodson and Rhoda Paul.
Boors, The Chemists, 277-279, Chapel-street; 95-97, Regent-road; 404, Regent-road; 191, Eccles New-road.

### SCARBOROUGH.

OPERA HOUSE. — P., Empire (Wakefield), Ltd.; G. M., Mr. G. H. Hawkins.—E. Lewis Waller's Tours, Ltd., present the musical success, "Afgar."
Boors, The Chemists, 1, St. Nicholas-street and 18, Newborough.

### SOUTHAMPTON.

GRAND THEATRE.—R. M., Mr. Arthur Weston.—Frederick G. Lloyd presents the musical play "Missy Jo," the cast including Miss Ethel Erskine and Mr. Lauderdale Maitland.
PALACE.—R. M., Mr. Harry Taylor.—Varieties by Sandy Powell, the popular young comedian; Harry Taft, The New M.P.; Charlieri Bros., melodionists and medalists; O'Shea Girls and Terry, dancers; Delaney and Lee, in a refined singing and speciality dancing act; and The Two Selbinis, presenting a daring cycling novelty.
HIPPODROME.—R. M., Mr. Harry Yardley.—The company includes Jay Laurier, in rustic witticisms; Ben Osborne and Nellie Perryer, in comedy sketch, "Seeing the Show"; Elkins, Fay, Elkins, American versatile entertainers; Maisie Ayling, in chic songs and smart dresses; The Three Van Dammes, comedy acrobats; Betancourt, the French-Cuban novelty dancer; Walton and Lester, burlesque comedians.
Boors, The Chemists, 9, Victoria-road; 84, High-street, Shirley; 97, East-street; 25, Above Bar; 103, St. Mary's-street; 107, Shirley-road; 29, London-road, 155, Bevois-hill.

### SOUTHEND-ON-SEA.

HIPPODROME.—M. D., Mr. Chas. Gulliver; R. M., Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meek.—Marie Lloyd, in Paris gowns and character studies; Bain and Hill, The Westbrooks, Alf Thomas, Alfred Gilroy, Werds Bros.; "The Act Beautiful," a white Arabian horse and four white English setter dogs posing in twelve realistic hunting scenes.
Boors, The Chemists, 130, High-street.

### SOUTHPORT.

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co. (1905), Ltd.; A. M., Mr. A. Walker.—"At the Villa Rose," the cast including Miss Daisy James.
PALLADIUM.—M. D., Mr. D. J. Clarke; A. M., Mr. R. Singleton.—Ernest Hastings, entertainer, occupies the premier position in this week's attractive programme. Other turns are Johnson Clark and Hodge the yokel; the Ten Loonies, in a musical act; the Poppescues, in seven bars; Milly and Gordon Trio, in versatilities; Archie Hill, tenor; and Maggie Carr, the banjo girl.
PAVILION THEATRE.—P., The Southport Pier Co.; A. M., Mr. Artingstall.—The attraction here is the successful musical comedy, "My Sweetheart."
Boors, The Chemists, 26, Chapel-street; 383-391, Lord-street; 2, Chapel-street; 143-145, Lord-street.

### STIRLING.

ALHAMBRA. — M. D., Mr. Jack M. Calder; R. M., Mr. Geo. Webster; Mus. D., Mr. Jas. Running.—Tommy Lorne and Will Murray; Norton and Maurice; Fidello, violinist; Croft and Naughton; Veda Lecourt, vocalist; Goff Godfrey and Co.

### STOCKPORT.

THEATRE ROYAL.—Sole Owner & M., Mr. Charles Revill; A. M., Mr. Cyril D. Revill; B. M. & S., Mr. John Revill.—Miss Connie Victoria (by arrangement with Morris Flake) presents the revue, "Top of the Bill." Cast includes Harry Cluley, Connie Victoria, The Four Rays, E. R. Morris, Gaby Morris, and The Flakes.
HIPPODROME.—L., Mr. J. H. Stansfield; R. M., Mr. Harry Spinks.—J. and J. Wild present Hughie Williams and Rosie Abbott in "Backing a Winner." Others appearing are: 'Erbert, comedian; The Buckleys, hat throwers; Radford and Russell, in a musical speciality; Mangin and Kerbel, comedians and vocalists; and The Mirvan Girls.
Boors, The Chemists, 26, Bridge-street, Brow.

### STOCKTON.

GRAND THEATRE.—P., Mr. J. Grantham; M., Mr. G. H. Rennie; M. D., Mr. Greenfield.—Messrs. Thwaites are presenting the drama, "A Famous Brother."
HIPPODROME.—P., North E. Entertainments, Ltd.; M., Mr. H. B. Metcalfe; S., Mr. G. V. Stainton; M. D., Mr. P. Ferri.—Christy and Willis, comedy jugglers; The Operatic Romanies; Tom Varley, musical act; Eileen Lake, soprano; Three Star Dandies, songs and dances; James Hunter, raconteur; and Les Videos, wonders on wheels.
Boors, The Chemists, 104-105, High-street.

### SUNDERLAND.

EMPIRE.—P., Sunderland Palace Co.; M. D., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—This week the revue "Spangles," which made such a popular hit at the theatre a few weeks ago, is on a return visit, and the bookings indicate good houses during the stay.
THEATRE ROYAL.—P., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. H. Mitchell.—The title of the drama played here this week is "A Sinner in Paradise." It is well presented by Mr. Albert Sember's company.
PALACE.—P., Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; M. D., Mr. Frank Hubble.—Pictures, and varieties by Carylls and Chorister, in a new musical act, and Waldorf and Bliss, comedians and dancers.
KING'S.—P., Messrs. Thompson and Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. J. Jones.—Pictures, and vaudeville by the Hilda Nelson Trio, in their entertainment entitled "Gems of Melody."
Boors, The Chemists, 62, Fawcett-street.

### SWINDON.

EMPIRE.—P., Wiltshire Entertainments Co., Ltd.; M. D., Mr. Alfred Manners; R. M., Mr. Alfred Manners, junr.; Mus. D., Oswald Bentley; S. M., Mr. Win Cooper.—Harry Ray, Lillie Calden, and Rolando Martin are here in "Find the Lady."
Boors, The Chemists, 27-28, Bridge-st.

### TORQUAY.

THEATRE ROYAL.—Licensee & M. D., Mr. W. H. Mortimer; Sec., Mr. Arthur Pearse; Mus. D., Mr. H. E. Crocker.—Special interest is aroused this week by the visit of Miss Connie Ediss in her original part of the cook in "Lord Richard in the Pantry," supported by Miss Nellie Bowman as Gladys. An excellent company includes also Mr. Myles Clifton as Lord Richard and Mr. Francis Drake as Capt. Bannister.
PAVILION.—G. M. (for the Corporation), Mr. Chas. G. Price; Mus. D., Mr. E. W. Goss.—A notable bill here is headed by Pavlova, the famous dancer, whose first visit to Torquay is arousing great enthusiasm. Miss Margaret Cooper, too, is assured of a great reception, and Miss Carrie Tubb is announced for two special concerts on Saturday, supported by Mr. Randall Jackson and company.
Boors, The Chemists, 46-48, Fleet-st.

### WARRINGTON.

ROYAL COURT.—P., Royal Court Theatre (Warrington), Ltd.; G. M., Mr. Harry Warburton.—Return visit of the Armitage and Leigh Co. in "Leah Kleschna," "Dr. Wake's Patient," and other plays.
Boors, The Chemists, 126, Bridge-street.

### WEDNESBURY.

P., Mr. Edward C. Jazon; R. M., Mr. Fred Dry.—The revue, "This Is It," is being staged here by Miss Flo Denton and company, which includes Walter Nibbs (Sammy), Sadie Gold (Marjorie), John Bull Quintette, and Mme Bonner's Ludona Girls.
Boors, The Chemists, 14, Market-place.

### WESTCLIFF-ON-SEA.

NEW PALACE.—P. & M., Miss Gertrude Mouillot; R. M., Miss Florence Dean; Mus. D., Mr. Adam Seebold.—Return visit of Mr. J. A. E. Malone's Co. in the comedy, "Tilly of Bloomsbury."
Boors, The Chemists, 105, Hamlet Court-road.

### WEST HARTLEPOOL.

EMPIRE THEATRE.—P., West Hartlepool Empire Palace, Ltd.; M. D., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. Tennant.—Elsie Bower and Billy Doust, in chant and chatter; Hal Wright, burlesque comedian; and pictures.
GRAND THEATRE. — P., Mr. Stanley Rogers.—The Howitt Repertoire Company are appearing here in "The Sin of Ann Stanhope." "Her Kingdom of Love," and "The Custody of the Child."
PALACE THEATRE.—P., North Eastern Entertainments, Ltd.; M. D., Mr. C. P. Metcalfe; R. M., Mr. A. J. Kirton.—Nord and Dane, in acrobatic scena; Three Dancing Durhams present their speciality act; and pictures.
Boors, The Chemists, 51, Lynn-st.

### WOLVERHAMPTON.

THEATRE ROYAL. — P., Kimberley's, Ltd.; M. D., Mr. & Mrs. F. G. Kimberley; M., Mr. Edwin T. Kisbey; Mus. D., Mr. Harry Bradley.—Mr. John Anderson presents the musical comedy, "Oh! Harry."
HIPPODROME. — M. D., Mr. Charles Gulliver; M., Mr. J. W. Kilgour; Mus. D., Mr. George Clough; S. M., Mr. Stanley C. Mayo.—A capital programme is furnished by Ernie Mayne, "the simple one"; Percy Athos, with Gertrude Jackson and Edythe Le Roy, in "The Poetry of Motion"; Rosie Wylie, comedienne; Geo. Rymer, entertainer; Kranton, in a musical burlesque; Ira Hill, vocalist; and La Merts, in a piano novelty.
Boors, The Chemists, 7-8, Queen-st.; 8, Chapel Ash.

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# THE ERA

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WEDNESDAY, JULY 27, 1921.


## ADVANCING BACKWARD.

SOME rather fantastic views have been evolved out of the remarks attributed to Mr. J. M. GATTI, at the recent Convention of Theatrical Managers at the Adelaide Galleries. Mr. GATTI has been credited with saying that "unless the theatrical profession took steps, they would find themselves in difficulties." As a matter of fact Mr. GATTI on the occasion referred to was speaking not of the present, but of twenty-seven years ago, recalling that it was felt by the managers of that period that unless the men concerned in theatrical enterprise "took steps" they would find themselves in difficulties. That was in the year 1894. The steps were duly taken in the foundation of the Theatrical Managers' Association. How Mr. GATTI's remarks, referring to the position 27 years ago, can be taken to apply to touring conditions of to-day is past comprehension. Upon this misconception, however, some sweeping assertions are founded. In a letter which we printed last week, it was alleged by no less influential a person than the Secretary of the Actors' Association that in 99 cases out of 100 "the resident manager gives direct encouragement to bogus managers, because he wants to buy something cheap." Yet no resident manager has written to contest this statement.

**Confusing the Past with the Present.**

A panacea for the evils which are attributed to theatre administration is said to be the licensing of touring managers. Arguments against such a proposal have been frequently given in our columns, and we do not propose now to repeat them. It might usefully be noted, however, that the abnormal state of the theatre market has brought to view a cause for complaint that has not hitherto been widely commented upon. It is that of the resident manager who allows a travelling company to come into a town to find that business does not justify his visit. How far the resident manager is responsible for providing patronage is a delicate question. Our point is that the resident manager is licensed to the full extent of the law, but that does not prevent him allowing a manager to bring his entourage to the town only to find that there is nothing doing. Neither does licensing as such affect the unsanitary dressing-room, the inefficient service, or the many other evils of which complaint is made.

It is, in fact, through the efforts of the Association of Touring Managers that remedies have been effected. The recent annual meeting of the A.T.M. revealed quite a catalogue of improvements which had been secured by the Executive in the course of the year, and we have unshaken faith in their ability to obtain all the necessary improvement in touring conditions without resort to legislative pressure.

**The Theatre Supper Concession.**

Optimists have found in the extra hour allowed for the sale of intoxicants in licensed houses hopes of renewed activity for the theatre. It is said that what is described as the "theatre supper clause" will bring business to the theatres and restore the brightness which was formerly characteristic of the West-End at night.

The truth is that the playhouse will profit little by the concession. Few people go to the theatre on account of the supper after, and few people, we imagine, stay away because of its absence. What would have been of real service to the entertainment industry would have been to allow theatre managers to fix their own hours in the same way as clubs within the permitted maximum. At the present time the sale of exciseable liquors in the theatre is practically cancelled for matinées, and confined to three hours in the twenty-four. For the play this means the intervals—at the very outside 30 minutes. Why, may we ask, was there no suggestion put forward at the debate on the Second Reading that places of entertainment should have the same privilege as clubs, and fix their own hours? This fact adds weight to our contention that the forces in Parliament in favour of the theatre should be organised. Entertainments should have their Parliamentary spokesmen and Lobbyists charged with the care of their interests in the House.

## THE PLAY IN PARIS.

### Position of the Societaire—Comedie Francaise—Retrogression — Government-Aided Competition of Theatres.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The rumour circulated last week that the Roumanian actor, De Max, who has formed a part of the troupe of the Comédie Française for some years past, is on the point of leaving the House of Molière, having recently given his resignation, was not without foundation. De Max was on the point of quitting, but after second thoughts, and persuasion on the part of his companions, he has decided to remain with the Comédie Française.

The actor explains that as "societaire" he is paid 40,000 frs. a year at the French National Theatre (that being the present share of a full societaire) and an extra 20,000 frs. is saved for him by the company. But he makes 250,000 frs. by private engagements. And this appears to be the cause of the controversy. De Max wants to play more. He has few original rôles to create at the Comédie Française, and he is handicapped by tradition. He wished to be free to accept the parts he preferred.

**The "Political Pull" at the Comedie.**

As a matter of fact, this famous theatre is, correctly speaking, no longer the real home of the classics. There has been no great work produced for years, and politics seem to hold such a great influence that it is not merit, but a "political pull" that enables a living author to be played. Consequently, new dramatic poets who have no friends can hardly expect to get their manuscripts even read before a number of years. Those who do go through rapidly have influential backing. We have had a few poetical works produced at the "House" during the past ten years, but not one that will go down to posterity. The past season has revealed several "young" playwrights of talent, who may make a name, but the Comédie Française cannot reap the credit for having accomplished the discovery.

Perhaps the administration will not be blamed (as a commercial enterprise), having discovered that revivals of modern society problems, of a doubtful moral tendency which do not lift the people to the more human side of life, now attract the wealthy public. Thus the query may be raised again as to the advisability of State subventioned theatres, and the present policy of the Théâtre Française will provide a weak argument for advocates of municipal playhouses in other capitals. So far as can be judged, the Comédie Française is a Government-aided competitor of other Parisian theatres.

And the same can be said of the Opéra-Comique. The Odéon has probably adhered more closely to its allotted task as a classical playhouse and a conservatory for new authors, although we are more indebted to such managers as Gemier and Copeau, and numerous stage societies, for first bringing fresh playwrights to public notice. But this is not the reason of M. de Max desiring to quit the "House" of Molière, and he has now been induced to remain, with a tacit promise of more liberty to accept unofficial engagements.

**Death of Severin-Mars.**

The well-known French actor, Severin-Mars, died last Sunday at Nantes, where he was sojourning for the summer. His real name was Malafayde, and he was born at Bordeaux. His best creation was the dog in Maeterlinck's "Blue Bird." During the past two or three years he had devoted most of his time to moving-picture work.

## THE DRAMA IN AMERICA.

### New Revue at the Liberty—Canadian Players' Success—Prospects of the Coming Season—Tonic for the Stage—Play and Players.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, July 16.—The theatres are not likely to enjoy as much prosperity during the coming season as they have had during the past year or two, but on the other hand, there are indications that the gloomy predictions of the pessimists will not be fulfilled. If fewer road companies are sent out it will not be because of hard times, but a combination of new conditions which includes a prohibitive increase in railway fares, the moving picture invasion, and the education of provincial audiences to a point where they demand companies equal to the Broadway casts. Only a third of the total number of theatres in this city are open at the present time, but the hot weather is partly responsible for this, and judging from the managers' announcements, every playhouse is likely to be occupied when the new season arrives.

**Stock Company Tonic.**

"The American stage to-day is admittedly sick," says William A. Brady in a letter to "The Times," "but the proper tonic will restore its lost vitality." The "tonic" is the one that was recently prescribed by George Arliss--a revival of the stock company and visiting star system. Mr. Brady has written at considerable length on this subject, and in the course of his letter he says:

"No more efficient school for the education of actresses and actors ever existed than the stock companies of a generation ago. Such school gave us the versatile E. H. Sothern, Julia Marlowe, Robert Mantell, John Drew, Henry E. Dixey, and many others whose names represent the best talent the American stage has ever produced. Without such training and its enforced versatility of rôle it is doubtful whether our stage could have produced such notable artists as Maude Adams, Amelia Bingham, Otis Skinner, and Grace George. And without artists such as these the future of our stage would, indeed, be sad to contemplate.

"Our overnight stars of the present have no permanency. Their knowledge of stage-craft is superficial; their success is largely accidental and most of them fail miserably when given rôles other than those which brought them into sudden popularity. They have not won their way to permanent successes by the inexorable test of stock company training—where the true standards of merit are applied."

**"Scandals of 1921."**

Under the above title George White has produced his third annual review at the Liberty Theatre. The book is by Arthur Baer, the lyrics by Arthur Jackson, and the music by George Gershwin. Ann Pennington's dancing, George Bickel's fun, and Lester Allen's acrobatic comedy are popular features. There are nineteen scenes, the most impressive one showing a man-o'-war passing through the Panama Canal. An imaginative and beautiful tableau is that of a South Sea island beach, with artistic costumes and a novel dance. A divorce court scene, with topical allusions is quite amusing. The story of Samson is retold, but not in the old way. The strength of the giant is to be found in his hip pocket, instead of his hair. In current stage offerings many a shaft is aimed at Prohibition.

**"Biff, Bing, Bang."**

The company of Canadian players known as the Dumbells have made themselves very popular at the Ambassador Theatre, in a revue entitled "Biff, Bing, Bang." Albert Plunkett's rendering of "I Know Where the Flies Go in the Winter Time," Arthur Holland's cleverness as a female impersonator, and "Red" Newman's singing of "Oh, It's a Lovely War" would ensure the success of a less attractive show than this one, but "Biff, Bing, Bang" is full of good things, and the spontaneity of the players makes the performance thoroughly enjoyable.

**Knickerbocker Theatre Season.**

The "Merry Widow" revival will be the opening attraction next season at the Knickerbocker Theatre. This will be followed by the Belasco-Erlanger production of "The Wandering Jew," with Tyrone Power in the leading rôle.

**Film Favourites Return to Footlights.**

Two film favourites, Mae Marsh and Bessie Barriscale, will shortly return to the stage, the former in a comedy called "Brittie," and the latter in a play entitled "The Skirt."

**"Heaven."**

The play written by Austin Strong under the title of "Heaven," has been rewritten and renamed "Three Candles."

## THE CULT OF THE POWDER PUFF.

### WHY WOMEN TAKE LONGER TO DRESS THAN MEN.

By ELLA RETFORD.

Does a music hall artist of the gentler sex take longer time to dress for her show than she is allowed by the management for the performance of her turn?

The answer depends entirely upon circumstances. It depends upon the part she is playing—whether she has to wear a beautiful dress or plays the part of a low comedienne.

The other day a gentleman friend of mine accused me of taking three times as long to dress as it did to do my part! Apparently he had timed me; he had waited fully an hour to see me, and then when ushered into my room he teased me almost to the point of annoyance because I was still "fiddling about with my dress-

MISS ELLA RETFORD.

trimmings," as he described them. And then he asked me how long it took me to do my turn. "Twenty minutes," I replied, whereupon he retorted, "You ought to be ashamed of yourself."

Now, why should I be ashamed because I took an hour to dress? Would that not be regarded as a reasonable time? Can any woman going to a ball don her robes in less than an hour? Very few can, and the great majority take longer.

There have been many occasions when I have had to dress at a much quicker rate; when I had not allowed myself sufficient time, or reasonable time, to make up decently and properly. I have never yet gone on to the stage in my ordinary clothes; I have always managed to dress for my turn, but many times I have appeared with little make-up. On those occasions I have got into my dress first and made up afterwards as much as the call-boy would allow me, whereas it is my usual custom to make-up first.

**First Impressions.**

Every woman artist wants to make herself look well dressed before going on the stage, and it takes a long time to do it! We must always please the eye as well as the ear. There is nothing like creating a good impression the very moment you first appear. Ladies in the audience like to see pretty dresses on an artist. Sometimes a pretty dress has a greater attraction to them than a new song. They know when and why we look nice.

Men, too, like to see us look pretty, although some of them do not think at the time why we look so nice. Men like to see women wearing handsome costumes—except when worn by their own wives. And some of them might enjoy seeing their wives in a pretty dress—until the bills come in! When that document comes sometimes there are fireworks. A storm springs up without having to resort to Brock's rockets!

To what lengths some men go!

It is much easier for a man music hall artist to dress than a woman. If he is a comedian he just makes himself look as ugly as he can; he dabs on the paint at random, and puts on a dress or costume which he has worn for many years and will continue to wear until it drops off—until it gets like Sam Barton's. And he will not part with it for umpteen pound notes, because he knows it is the essential part of his make-up.

**Mysteries of Make-up.**

On the other hand a woman, similarly placed as I am, can never be satisfied with one dress, because—luckily!—she cannot always be identified by one dress. Then we women love the powder-puff. If I come away from home without it I am upset and quarrelsome for the remainder of the day. I would rather go out without money than without my powder-puff. It is our goddess (I worship her) and part of our baggage; the most important part, not excepting our dresses.

Often ladies have come into my dressing-room to watch me "put the stuff on," as they have termed it. To them my make-up has been of more interest than my turn. "What do you use this for?" they have asked; and "Why do you use that?" They think they can get a few tips from a music hall artist. And they are right.

But, generally speaking, people don't go to music halls to see dresses only. They go to the theatre or the theatrical garden-party for that purpose. They like to see pretty dresses, but good talent as well. They perhaps prefer to see talent more than dress. And one without the other is not much good. I should say that talent without dress will meet with approval; but dress without talent will not be a great success.

**EVERYMAN AT THE QUEEN'S.**

Mr. Donald Calthrop's arrangement with the Everyman Company will enable playgoers who would not face the journey to Hampstead to see something of the work of Mr. Norman Macdermott's splendid little repertory company. In the bill presented on Wednesday at the Queen's Theatre, Bernard Shaw predominated. The most important item in the bill (which also includes "The Dark Lady of the Sonnets" and Schnitzler's "Farewell Supper") was "Blanco-Posnet," which is thus presented for the first time to a West-End audience, if we except the original Stage Society performance. With one or two unimportant changes the cast remains the same, with Mr. Brember Wills in the principal part, Mr. Felix Aylmer repeating his masterly performance as the Sheriff, Mr. Leslie J. Banks as Strapper Kemp, and Miss Muriel Pratt as Feemy Evans.

Miss Pratt is seen at her best as Mimi in the "Farewell Supper." It is a delightful piece of comedy acting, and she is supported by Mr. Nicholas Hannen and Mr. Douglas Jefferies. Mr. Hannen is still a little too gloomy and heavy as Anatol, and hardly suggests the delightful flavour of Schnitzler.

"The Dark Lady" showed the company at its best, and in this Mr. Hannen is exceedingly good as Shakespeare. It was a finely mannered performance throughout. Miss Margaret Carter repeated her interesting characterisation as the Queen, and some clever acting came from Mr. Douglas Jefferies as the Beefeater, and Miss Pratt as the Dark Lady.

## AS YOU LIKE IT.

A critic says that Wee Georgie Wood works hard. That's no news. Wee Georgie would.

* * *

Sorry to hear that the modern playwright lacks plots. I know one dramatist who has a nice bit of land, and his beans are doing nicely.

* * *

Grumio, alias the seaside landlady, watching her visitors arrive: "Money comes with-all."

* * *

The Polish drama, "Sonya," is to be produced in London. Wonder if they'll have to polish it?

* * *

Anyway, there's no hurry, luckily. One mustn't Russia production.

* * *

Another Hawtrey comedy at the Criterion. It ought to be rechristened the Laughterian.

* * *

Why is Hawtrey's play like a bird feeding her young? Because it fills the bill.

* * *

What's this I read? "Shakespeare at Birmingham"? It must be a descendant!

* * *

So "The Ninth Earl" has gone to Dublin. A goodly record, but there have been even more Irish Secretaries.

* * *

Robert Loraine says he will shortly bob up again. Hurry up, Bob, and bob up!

* * *

Talking of which, we want La-raine so we can Drink-water with the temperature Lohr.

TOUCHSTONE.

E. DAGNALL AND HENRIETTA WATSON in "M'Lady," at the Playhouse.

## WHAT'S ON IN TOWN.

AMBASSADORS (West-street, Cambridge-circus, W.C.).—"If," 8.30. Tues., Fri., 2.30. Gerr. 4460.

COLISEUM (Charing Cross).—Seymour Hicks and Isobel Elsom and Co., Arnaut Bros., Mme. Vera Amazar, Les Karavaieff; Mario Lorenzi, Romano Bros., &c., 2.30, 7.45. Gerr. 7540.

COURT (Sloane-square). — The Irish Players in "The Playboy of the Western World," 8.30. Wed., Sat., 2.30. Gerr. 848.

CRITERION (Piccadilly Circus, W.).—"Ambrose Applejohn's Adventure," 8.30. Tues., Sat., 2.30. Gerr. 3844.

DALY'S (Cranbourn-st., W.C.).—"Sybil." 8. Tues., Thurs., Sat., 2.15. Gerr. 201.

DUKE OF YORK'S (St. Martin-lane, W.C.).—"The Wrong Number," 8.30. Wed., Sat., 2.30. Gerr. 314.

EMPIRE (Leicester-square).—"Some Detective," 8.30. Wed., Sat., 2.30.

GAIETY (Strand, W.C.).—"Pins and Needles," 8.15. Wed., Sat., 2.15. Gerr. 9513.

GLOBE (Shaftesbury-av., W.). — "The Knave of Diamonds," 8.15. Wed., Fri., 2.30. Gerr. 8722.

HAYMARKET (Haymarket, S.W.). — "The Circle," 8.30. Thurs., Sat., 2.30. Reg. 6030.

HIPPODROME (Cranbourn-st., W. 6).—"The Peep Show," 2.30 and 8.15. Gerr. 650.

LITTLE (Shaftesbury-av.). — London's Grand Guignol (fourth series), 8.15. Tues., Thurs., 2.30. Reg. 2401 and 2402.

LONDON PAVILION (Piccadilly-circus, W.).—"London, Paris, and New York," 8.20. Tues., 2.30. Gerr. 704 and 705.

LYCEUM (Wellington-st., Strand, W.C.). —"Abraham Lincoln," 8. Wed., Thurs., Sat., 2.30. Gerr. 7617.

LYRIC (Shaftesbury-av., W.).—"After Dinner," 8.15. Wed., 2.30. Gerr. 3687.

NEW (St. Martin's-lane, W.C.).—"The Wandering Jew," 8.15. Wed., Sat., 2.30. Regent 4466.

NEW OXFORD (Oxford-street, W.).—"League of Notions" (2nd Edition), 8.15. Wed., Sat., 2.30. Museum 1740.

PALLADIUM (Argyll-st., W.). — Billy Merson, Irma Lorraine, Julian Rose, Will Fyffe, Doris Ashton, &c., 2.30 6.30, 8.45.

PLAYHOUSE (Charing Cross). — "M'Lady" 8.30. Tues., Fri., 2.30. Gerr. 3970.

PRINCE OF WALES (Coventry-street, W.C.).—"The Gipsy Princess," 8. Thurs., Sat., 2.15. Gerr. 7482.

PRINCES (Shaftesbury-avenue, W.C.).—Russian Ballet, 8.30. Thurs., 2.30. Gerr. 3400.

QUEEN'S (Shaftesbury-av.).—Everyman Theatre Company in "The Showing Up of Blanco Posnet," 8. Wed., Fri., 2.30. Gerr. 9437.

ROYALTY (Dean-street, W.).—"The Co-Optimists," 8. Mon., Wed., Sat., 2.30. Gerr. 3855.

SAVOY (Strand, W.C.).—"Paddy the Next Best Thing," 8. Mon., Fri., 2.15. Gerr. 3366-7.

SHAFTESBURY (Shaftesbury-avenue, W.C.).—"Out to Win," 8.15. Wed., Sat., 2.15. Gerr. 6666.

ST. JAMES'S (King-street, S.W.).—"The Night of the Party," 8.30. Tues., Thurs., 2.30. Gerr. 5903.

ST. MARTIN'S (St. Martin's-lane, W.C.). —"Bill of Divorcement," 8.30. Fri., Sat., 2.30. Gerr. 1243 and 3416.

STRAND (Strand, W.C.).—"A Safety Match," 8. Thurs., 2.30. Gerr. 3830.

VAUDEVILLE (Strand, W.C.).—"Puss! Puss!" 8.30. Tues., Fri., Sat., 2.30. Gerr. 3815.

WYNDHAM'S (Charing Cross-road).—"Bulldog Drummond," 8.15. Wed., Sat., 2.30. Regent 3028.

# THE VARIETY WORLD.

## *Vaudeville Club Snooker—Re-opening of Barney Armstrong Circuit—Walking to Glasgow—Stars from the States.*

**Vaudeville Club Snooker Handicap.**
The final of the Flying Snooker Handicap was played at the Vaudeville Club on Sunday, Mr. Dave Poole beating Mr. Bill Kellino, after an exciting game. Mr. Albert Cragg presented the prizes, amid much enthusiasm.

**V.A.B.F.'s Good Work.**
The Variety Artists Benevolent Fund Committee has again broken all records for amounts distributed by loan, grants, weekly pensions, etc., having dispensed over £93 during the past week. This sum includes expenses for the funeral of an artist who died in poverty; several big amounts as loans for performers who have been stranded to pay their fares to their next engagement, and other cases of acute distress, where the money was urgently required.

**Variety Artists' Federation.**
Members of the V.A.F. are requested to note that thirteen death levies are now due upon the 1921 book. Red stamps thirty.

**Barney Armstrong's Enterprise.**
The moment the welcome news that a truce had been proclaimed was received Barney Armstrong decided to reopen the Empire, Dublin, and other theatres on his circuit, as soon as he could gather his staff together again—a difficult task, several of the old "hands" having secured employment elsewhere. Difficulties were, however, overcome, and Barney Armstrong's theatres will reopen on Monday, there being little doubt that old patrons will again give him that full measure of support which they invariably accorded him in the past.

At the top of Barney's bills appears the chorus of a new song which Herbert Rule has written for him, and which is peculiarly applicable to the situation:—

There's a joy in the heart of old Ireland,
Where the tears used to be there's a smile,
There's a Rainbow of Glory—that's ended the Story
Of shadows in dear Erin's Isle,
Sure the blue of the skies, will reflect Irish eyes,
And the sunshine will shine after rain,
Mother wrote me to say "Barney, come back to-day,"
For there's joy in old Ireland again.

**Roxy off to Italy.**
Mr. and Mrs. Roxy La Rocca left town on Sunday for a fortnight's holiday, which is being spent on a tour through Italy. They intend to stay a couple of days in Paris, and then proceed to Rome, and will be visiting Venice, Milan, Florence, and Genoa. Roxy is, we hear, making excellent progress with his new act, which will contain many surprises.

**At It Again.**
Mr. Charles Coborn starts on his long tramp from London to Glasgow, which he estimates will take from six weeks to two months, on Thursday, August 4, his 69th birthday. He is at present training by taking long walks daily, and yesterday helped to entertain the children at the Music Hall Ladies' Guild outing to Bushey Park.

**Variety and Cinema Staffs at Cricket.**
An interesting cricket match took place on Friday between the orchestra and staff of the Stratford Empire and the Super Coronation Cinema, Manor Park, the Empire winning by 28 runs, after a hard fight. The Empire had already defeated the Queen's Cinema, Forest Gate, by over an innings. The Empire team are desirous of meeting teams from other suburban variety houses or cinemas. Particulars can be obtained from Mr. T. Lewin, of the Stratford Empire.

**Back From the Seaside.**
Looking very bronzed after his fortnight's holiday at Milford-on-Sea, Horace Sheldon was back in the chair on Monday at the Palladium. Horace tells us he has had a most enjoyable time at tennis, fishing, and, of course, motoring.

**Hymack Home Again.**
Hymack, whose clever act, "At Bogey Villa," is so popular in the variety theatres, has just returned from America, having concluded his sixth engagement with the B. F. Keith and Orpheum Circuits. After a little time at home he opens in Paris for another Continental tour, which will carry him into 1922.

**Appreciation.**
The British Red Cross Society have written to Messrs. B. Feldman and Co. as follows:—"I am desired by the Joint Council of the British Red Cross and the Order of St. John of Jerusalem to thank you very sincerely for the splendid assistance you were kind enough to give to the Grand Fête and Revel at the Royal Hospital, Chelsea, on Saturday, July 16, in aid of the funds of the Central Council for Infant and Child Welfare. I have to assure you that this assistance was deeply appreciated, and that the spirit of voluntary help to which you gave so generous an expression is inscribed with gratitude in the records of the British Red Cross Society."

**Song Successes Revived.**
In his present tour of the provinces Tom Costello is reviving some of his old successes. Visiting the Palace Theatre, Blackburn, last week, after an absence of many years, he had the heartiest of receptions, and, the heat wave notwithstanding, full "houses" were the rule. Amongst the old favourites, he revived "Comrades," "At Trinity Church I Met My Doom," and "The Ship I Love."

**Entertaining the Boys in Blue.**
The management of the Empress, Brixton, arranged a very enjoyable entertainment for the boys in blue who are patients at the Special Surgical Neurological Hospital at Tooting. It was given in the large gymnasium, on Wednesday afternoon, and in the absence of Mr. George B. Andrews, the manager of the Empress, who was on holiday, Mr. Charles Willmott, the acting manager, carried out the arrangements. Among the many well-known artists who appeared were Miss Agnes Croxton, Miss Renton, the Fayre Four, the Three Scamps, Adams Howard and Hallett, J. Cullen, Eddie Bell, Mlle. Sheba, Walter O'Brien, Charles Harvey, Dan Whitley, Mr. Arthur Melrose, Charles Willmott and Jack Baxter (in comedy duologue), May Shill, and Ernest Ludlow.

There are about 700 patients at the hospital, and 500 of them were present at the entertainment. The artists and orchestra were conveyed to and from Tooting in charabancs kindly provided by the Brixton Motor Works. Mr. Walter Johnson conducted the orchestra, and the selections played were greatly enjoyed. During the afternoon the Sergt.-Major voiced the gratitude of the patients to the management of the Empress and artists for giving them such a delightful entertainment, thanking also Mr. Willmott for the trouble he had taken.

**Pauline Travis.**
At Birmingham last week, Pauline Travis introduced a new number, "There's Only One Way to Go," by H. Rule, which proved a big hit.

**The Great Mercedes.**
On Saturday last, the Great Mercedes arrived here from New York, where he has been head-lining at the leading houses. He has been engaged to open on the Moss circuit on Aug. 22. The Great Mercedes and his lady assistant present a thought-reading entertainment, one which, we hear, differs greatly from anything of the kind seen in this country, and the latter artist has memorised no fewer than 3,500 tunes. At a concert given on board the s.s. Olympic this lady was able to play 27 out of 28 tunes asked for by her audience. Mr. Gus Bauer is representing this act.

**Parish and Peru.**
That versatile pair, Parish and Peru, who have just concluded a vacation in the States on a farm at Lake McLaren, Michigan, are now preparing for their return visit to London, and are due to sail per the s.s. Aquitania, which arrives here at the end of next month. Directly they arrive, Frank and Steven will commence rehearsals for Mr. C. B. Cochran's new production in the West End.

**Back from America.**
Miss June Mills and Mr. Billy Innes, the popular American vaudeville pair, arrived in England from America, per the Olympic, on Saturday. When they have finished their engagements here they are due back across the Herring Pond.

[*Photo, Wager, Bristol.*
MISS M'LITA DOLORES.

Miss M'Lita Dolores had the honour of appearing before His Royal Highness the Prince of Wales on Monday night, the 18th, at the Hippodrome, Brighton, where she made a big success, and later in the week she appeared at the special request of the Countess of Carnarvon at her reception at Seymour-place, Curzon street, W. At the conclusion, the Earl and Countess of Carnarvon personally congratulated Miss Dolores on her excellent performance.

**Doris Ashton.**
That charming young soprano, Doris Ashton, made a decided success on her opening at the Palladium on Monday afternoon, when she gave three delightful numbers, all of which were greatly enjoyed by the audience. Next week Doris commences a holiday at Cliftonville, where she hopes to find some good fishing.

**The Terriers.**
A special meeting of the Grand Council was held on Sunday, to deal with important business of the Order. Amongst those present were Capt. de Villiers (president), H. Griff (past president), Walter Norman, Ken Barton, George Cooper, Charles Clarke, Joe Adkin, and Fred Hughes (assistant secretary).

**Music Hall Ladies' Guild.**
The committee of the Music Hall Ladies' Guild wish to acknowledge with thanks donations and gifts for the children's outing to Bushey Park, from the following:—Lady Butt, £2; Miss Marie Kendall, £1 1s.; Miss Maud Allan, £1; Dollie and Billie, £1; Messrs. Elders, Fyfe, and Barnet Immanuel, per Miss Lottie Albert, gifts of fruit and nuts.

**Mr. Fred Malcolm.**
Latest reports indicate that Mr. Fred Malcolm, who has appeared so successfully recently with Mr. Lew Lake's "Pretty Peggy," is shortly to be seen as a partner in a double turn.

**A Unique Musical Act.**
The Weaver Brothers, who opened at the Hippodrome on Monday, are Southerners from Springfield, Missouri. Some years ago, when they were children, the elder accompanied his father to the store to purchase a handsaw. Mr. Weaver, subjecting the tool to expert examination, tapped it sharply with his fingers to see if the steel had a true ring. It gave forth a low musical note, and the storekeeper, aware that young Weaver possessed certain musical accomplishments, said, "I guess if that boy was to try, he could get a tune out of that thing."

The remark set the boy thinking. He did try, and the present act is the outcome. It took 17 years of hard work to develop the different tones and secure the graduations which make the performance so effective.

The Weavers, who claim to be the originators of everything they do, came to England this summer for a month's holiday to see the country. Mr. Gillespie, the managing director of the London Hippodrome, met them by chance, heard of their unique accomplishment, and persuaded them to take a part in "The Peep-Show."

**For South Africa.**
The following artists sailed from Southampton on Friday last, per R.M.S. Balmoral Castle, to fulfil engagements with the African Theatres, Limited, booked by the I.V.T.A., Limited:—Adams Duo, Bert Elliott and Doris Brunton, Irene Shamrock, Bert Lee.

**Harry Taylor.**
Harry Taylor, "the Kiltless Scot," has lately returned to England by the Mauretania, after an 18 months' tour of the States, and will start his tour of the Gulliver Halls on August 1. Mr. Taylor has written four new songs and is equipped with a bunch of original stories. The week before last he sang three of his new songs at the Hippodrome, Eastbourne, and each one went well, especially a comedy creation entitled "I'm Willing to Learn."

**Lillie Langtry.**
Lillie Langtry, the versatile comedienne (after a long absence, makes a welcome reappearance in town, opening at the Granville, Walham Green, on Monday.

**Happy Picnickers.**
The whole of the company appearing last week at the Empire, Nottingham, including the Bros. O'Gorman, Weaver Bros., Mr. and Mrs. Robb Wilton, Zona and Milroy, the D'Ormondes, Mooney and Holbein, Mr. and Mrs. Frank Le Dent, Paul Witt and May Stevens enjoyed two beautiful days picnicking at Hazleford Ferry, about 12 miles from Nottingham, and they thoroughly recommend the outing to brother and sister artists visiting the town. "We had three cars amongst the company," writes Robb Wilton, "and arranged Thursday for the trip, which turned out such a success that it was repeated on Friday. A happier party than we have been I could not imagine. There is a first-class hotel, the Star and Garter, where every courtesy is extended."

**Versatile Haidée de Rance.**
Haidée de Rance has nearly completed the score of a musical comedy, to be produced in the West End shortly. Miss de Rance, who has for the last six weeks been holiday-making at Brighton, will probably make her reappearance this autumn in revue.

**Will Fyffe.**
The remarkable success achieved last week at the Palladium by Will Fyffe, the Scottish character comedian, is confirmed by the fact that he has been retained in the bill for the present week, where his reception on Monday afternoon was of the heartiest, and it is certain that Will will become a frequent visitor to this house. His next appearance in town cannot be arranged until October, when he intends to produce a couple of new character numbers from his own pen. The first is entitled "The Village Idiot," and the second is another "drunk" number, in which we find Will stranded on Carlisle Station platform, where he has been for three days mistaking the buffet for the train. Will is, of course, a big favourite in Glasgow, where, in addition to appearing at the Pavilion twice yearly, he will play his second year at the Theatre Royal next season as Atkins in "Robinson Crusoe." Tom Pacey is looking after Will's business.

**An Attractive Act.**
Kyrle-Adkins, after a long engagement with "Pretty Peggy" (Messrs. Redford and Russ), resumed his single act last week at the Tivoli, Manchester, as an Anglo-French character monologist and vocal entertainer at the piano. Mr. Adkins compresses half-a-dozen varied items into a crisp and attractive little show, and has that invaluable asset, a clear strong voice, which arrests and holds the attention of his audience.

**A Welcome Return.**
We are glad to hear that Katie Hughes, the popular comedienne, has now quite recovered from her illness, and will make her reappearance next week at the Empire, Penge. Katie, who has some good numbers, will be at the L.T.V. halls for three months.

**Reg. Wentworth.**
Reg. Wentworth, the immaculate one, who has been absent from the halls for the past six weeks, owing to illness, will make his reappearance next week at the Metropolitan, and will present an entirely new act.

**The Martinis.**
The Martinis were one of the outstanding attractions at the Palace, Blackburn, last week. They introduced several new features into the act, including a clever solo by "Claude," at the piano, which went exceedingly well. They are at the Empire, Edinburgh, this week, and continue on the Moss Tour until Dec. 19, when they are due at New Cross.

**Entertaining the Australians.**
The Australian cricketers, during their visit to Sunderland to play Durham County, were entertained at the Empire Theatre and the Havelock Picture House. The manager of the Havelock, Mr. Fenton M. Gibson, himself an Australian, provided a special programme, and was publicly thanked by the manager of the team for his kindness, as was also Mr. A. E. Barnes, the manager of the Empire.

**The Two Navy Cuts.**
Ford and Lewis, the two Navy Cuts, terminated their present tour with the Variety Controlling Co. at the Hippodrome, Wolverhampton, last week, where they met with much success. Their services have been secured for pantomime by Messrs. Jazon and Montgomery for the eighth time. Something of a record.

**Alec. Regan's New Act.**
Following his recent appearance in "Mary" at the Queen's Theatre, Alec. Regan resumed his variety engagements last week at the Hippo., Southend, when he produced an entirely new act, in which he is now supported at the piano by Ronald Stafford, and which proved a wonderful success. Alec will present this show in town next week at Shepherd's Bush.

**Cohan and Dorothy.**
Joe Cohan and Anna Dorothy have been doing particularly well in the provinces of late, and after playing at Douglas next week, with Morecambe and St. Helens to follow, they will be seen in town at the Euston on Aug. 22. Joe and Anna tell us they have had some delightful trips in their car, which is known as the "Queen Anna Limousine" on the road.

# MY MUSIC HALL TOUR.

## NOTICES ON THE SCREEN—HOW DOES BABS DO IT?—THE WAY TO ENJOY A MEAL.

Last week, at the Victoria Palace, a notice was thrown upon the screen just before the popular and versatile Tucker appeared. It ran: "Tucker is slightly hard of hearing. Please applaud loudly."

His success was tremendous, and I am not suggesting that it was due to the notice. Tucker has a quality peculiarly his own, and would hold his audience in a drought or a thunderstorm. But the notice, coupled with the frequent applications of Tucker's hand to his ear as though he "faintly heard something," certainly put the audience in a ripe humour to applaud.

This idea might be enlarged on. Du Calion, for instance, who gave his usual capital show, might preface his turn with a notice along these lines: "If I fall off my ladder I shall kill myself. Be kind to me while I still remain alive." We were kind to him, even in the absence of his plea. When a man tells you, while risking his young life, that his mother and father are making their fortune out of a pork shop in Jerusalem, and that he is sorry the coal strike is over because it brings the next one nearer, your laughter flows as springs do not flow in a drought, and your two hands meet as frequently as a newly-engaged couple's.

"We know you'll applaud us. We've peeped through the peep-hole, and you look a brainy lot." That might do for Beattie and Babs. How Babs keeps up her high spirits twice nightly six times weekly fifty-two times yearly beats me. I suppose she has her nights of depression, but, if so, I have never struck one of them. At the Victoria Palace she simply hurled herself into her burlesque of the "Jewel Song," and into the skit play in which she doubles the parts of the husband and the lover. While Babs got hot, Beatie kept cool. Their turn is a study in contrasts, in which each bears with the other for the sake of an enhancing comparison.

Ben Osborne and Nellie Perryer made a big hit. It is difficult to introduce anything new into an imitation of an American, a Scotsman, a parson, and a Piccadilly knut reciting a well-known poem, but Ben Osborne does it. His American is especially delightful.

Harry Herbert, with a sad white face and a small red nose, sang "I'm Back in My Old Home Town," and other burlesque songs that created much merriment. Pat Pelham could not appear (perhaps she had felt a drop of rain somewhere, and had fainted from shock), but Winifred Ward, the immaculate boy, Hugh Ogilvie, the Scotch entertainer, and Felovis, the juggler, all did their bit. Felovis does some astonishing things with hats, balls, and billiard cues, got a lot of applause, and deserved more.

**The Russian Dancers.**
I shall not be doing my usual East Coast tour this year, but I have thoughts of the South Coast, and if these thoughts materialise I shall have few more chances to compare Lopokova and Tchernicheva with Karsavina and other dancing lights of the halls. So I hurried off to the Princes Theatre as soon as Felovis had caught his last hat, reaching my stall just as the happy villagers in the Children's Tales were doing their final rejoicings over the defeat of the Ogress.

"The Enchanted Princess" followed. This is a delightful fragment, danced by Lopokova and Idzikovsky, amid blue sky and hill-tops. It tells no story beyond the enchantment of a Prince for a Princess, but a story would spoil it, for the texture is so slight that it could support no definite theme. One could not blame the audience for breaking into rapturous applause every time the dancers paused, but I wished they would wait until the short performance concluded. The frequent interruptions gave a patchy effect, for which the dancers were not responsible—at least, not designedly so.

"Prince Igor" was danced with fine spirit. It gave Pierre Wladimirow his chance as the Tartar chief, and he made the most of it. He showed fine abandon, though perhaps there was no necessity to have such a Satanic make-up.

The singer, Smirnoff, gave his farewell performance before the last item. He has a beautiful voice, and held the audience well, but I am not sure whether one wants singing at the Russian Ballet. It is a compliment to Smirnoff to say that, appearing in difficult circumstances, he created so favourable an impression.

The evening ended joyously with "The Good Humoured Ladies." This is one of the most delicious things the Russian dancers do, and it makes one's own meals appear appallingly dull to watch the high-spirited repast between Lopokova, Cecchetti, Idzokovsky and Slavinsky. If I could once enjoy a meal like that I should die happy. Now that the licensing laws have been relaxed I may have a try one evening after my halls. But it is a thin chance. You can only do these things if you are Russian.

EXTRA TURN.

# ON THE LINKS.

**KEEP THE BALL ROLLING.**
Mr. Billy Merson and Mr. Horace Lane are busy arranging the initial meeting of the newly-founded Vaudeville Golfing Society. The competition for the shield presented by Mr. Merson promises to be very keen.

Gus McNaughton was unluckily beaten in the semi-final for the Captain's prize at the Wimbledon Park Golf Club recently. He played a great game, and it looked a hundred to one chance on him being the winner, but he struck a bad patch, and was beaten on the last green.

For some time past Roxy La Rocca has been quite off his form, and was easily beaten many times by Robb Wilton when they were on the bill together recently, offering to exchange the clubs for Robb's ping-pong outfit. The deal, however, did not come off. Roxy, who with his wife took a trip to the Highgate Links last week, has now quite recovered his form, and is eagerly awaiting the return games with Mr. and Mrs. Wilton.

Teddie Butt, of Varney and Butt, whilst playing at Rochdale last week, was surprised to find she had holed out in one on the 13th green. Frank says she was even more surprised when she discovered that she had to pay for refreshments all round. This week these artists are trying their luck on the Irne Links at Dublin, and speak very highly of them.

To promote interest and good fellowship amongst the golfers of the profession, Victor André (the dancer) and Scott-Adacker (the variety agent) would like to arrange a four-ball match with a similar combination, i.e., music-hall artist and agent. To be played over 36 holes, on a course that can be mutually arranged.

Victor André wishes to inform golfers visiting Birkenhead, Liverpool and district that they will do well to pay a visit to the Prenton Golf Club, Birkenhead, a beautiful course.

**Gene Gerrard.**
Gene Gerrard returned from his holiday at Torquay last week, and made his re-appearance at the Hackney Empire, where he met with his usual success. This week Gene is appearing at Chiswick, and may, we hear, shortly be seen in a new production.

**Mayne and Sheridan.**
That popular pair, Percy Mayne and Jack Sheridan, conclude their town season at the Palace, Hammersmith, this week, and open on the Moss' Tour at Gateshead, on Monday. They will be away for four weeks, and then return to the L.T.V. for six weeks.

**The Real McKays.**
That popular Scottish comedy couple, the Real McKays, leave town at the end of the week after a very successful tour around the L.T.V. halls, and open on the Moss' Tour at Southsea next week. When they return to London in two months' time they are producing a new act.

**Michael Lyon's Activities.**
We hear that Michael Lyon has booked Billy Lytton to open at Tottenham on Monday next, with a new single act, and that he will probably be seen in a production later on. Billy has for some years been principal comedian with the Bros. Luck. Michael Lyon has also booked a further tour for Dick Ray's "Kick Off" for the Syndicate Halls next year. On Monday Jack Williams opens at Collins' with "A Sister to Assist 'Er." At the conclusion of his present engagement as principal comedian in Harry Slingsby's revue, "Oh, Laugh," Billy Caryll will be seen in a single act, in which he will be supported by Hilda Mundy, and Michael has already had many offers for this act.

**Hackney for Beauty.**
Last week at Weston-Super-Mare the new star, Howard Rogers, commenced a nine weeks' provincial tour. When Howard was playing at Hackney the other week he gave the following lines by way of an encore item:

Irish girls are handsome,
Scottish lassies, too.
The girls from gallant little Wales
Are handsome not a few.
Compare them with your girls near home,
Their beauty fails them quick;
They cannot hold a candle
To the girls of Hackney Wick.

**Syd. Moorhouse.**
Last week Syd. Moorhouse left town for a provincial tour with his new A.B.C. car, and had a fine run through to Sheffield. Syd. is at present enjoying a tour in Scotland, returning south on Sunday for Birmingham.

**Joseph Cheetham.**
Last week at Finsbury Park that eminent English tenor Joseph Cheetham was in excellent form, and gained a hearty reception for his rendering of some delightful ballads. This week Joe is playing at New Cross.

**The Megan Bros.**
The "Wise Fools," otherwise the Megan Bros., are paying a quick return visit to the Chatham Empire next week, after which they will be seen in town for three weeks

**Ruby Norton's Success.**
Another artist from the States, Miss Ruby Norton, made an excellent impression on her opening in this country last week at the Empire, Sheffield, and is this week meeting with similar success at the Alhambra, Glasgow. Judging from local reports, Miss Norton is assured of a hearty reception when she opens in town shortly. Clarence Senna provides capital support at the piano.

**Charles Cullum.**
Mr. Charles Cullum is understudying David Miller in "Some Detective," at the Empire, and is also playing a part in the film of "Raffles," scenes for which are being taken up at Lord's cricket ground.

**Ivor Vintor.**
That "little surprise comedian," Ivor Vintor is now concluding his present season on the L.T.V. circuit, and next Monday opens at New Cross, with Stratford and Finsbury Park to follow, after which he resumes a provincial tour at Llandudno. Tom Pacey has fixed Ivor for three years' panto. at the Grand, Leeds.

# THE OPEN ROAD.

**WHOM SHALL WE MEET ON THE JOURNEY?**
Returning from the North a few Sundays ago, we were amazed at the number of artists who had forsaken the railway for "the open road," thus to enjoy the delights of the countryside. Space does not permit giving a complete list of car-owners, but we have received an excellent suggestion from Robb Wilton that we should publish a weekly list giving the various routes traversed and so enable artists to look out for each other on the way. We therefore ask the co-operation of artists to furnish us with the necessary details as indicated below. The following artists will be on the road on Sunday:—

Robb Wilton, London to Swansea.
Fred Duprez, Leeds to Preston.
Scot Gibson, Sheffield to Glasgow.
Lily Morris, Cardiff to Southsea.
Cohan and Dorothy, London to Douglas.
Tex. McLeod, Sheffield to Hull.
Rich Hayes, Swansea to London.
Syd Moorhouse, Glasgow to Birmingham.
Will Hay, Swansea to Liverpool.
Mart and Pep, Blackpool to Bolton.
Osborne and Perryer, Southampton to Norwich.
Jack Warman and Roy Jefferies, Walsall to London.
Billy Caryll and Hilda Mundy, Eccles to Hull.

**LAWRENCE WRIGHT MUSIC CO.**

Further reports from Douglas, Isle of Man, confirm those received of the great success of "Silver Star." As at Blackpool and Morecambe, so at Douglas, hundreds of people entered for the "Silver Star" competition, organised by the "Daily Sketch," and the tune was heard in every hotel, boarding-house, and places of amusement, for everybody seemed to have heard Miss Florrie Forde sing it at the Palace.

Miss Ethel Casteldini says that it is a big success this week at the Coliseum, Glasgow, as it was at the Pavilion, Ayr, last week, and Mr. Sidney Ilott, of the Ilott Quartette, writes in eulogistic terms of its reception at the Empire, Gateshead.

Miss Maisie Ayling continues to do excellently with the popular ballad, "Playthings," which is rapidly becoming the successor of "City of Laughter City of Tears." She has a novel rendering of this number, which is much to the liking of Southampton audiences.

While in town last week St. Juste and Higgins, one of the cleverest of new double acts, called at the office of the Lawrence Wright Company and reported on the big success of the new stuttering song, "K-K-K-Kiss Me Again," which they are using this week at the Empire, Preston.

Miss Dorothy Meade, who will make a welcome appearance next week at the Empire, Kingston, will also be featuring this number.

Hal Wright, writing from the Empire, West Hartlepool, says that he continues to do splendidly up North with the uncommon number, "Take Back the Heart That You Gave Me," by Wyn Stanley and Andrew Allen. This number is practically in the repertoire of every comedian in concert party.

Mr. Bond Rowell is back in town this week with his entirely new act. His big feature singing numbers in this are "Silver Star," and that capital chorus number, "That Dear Old Dad of Mine."

**Robinson and Macken.**
Robinson and Macken, comedy singing and dancing scena, "The Old Cobbler," are due on the Broadhead Circuit on Monday, booked through Mr. Geo. Zalva, of Newcastle-on-Tyne.

**The Two Meurs.**
The Two Meurs, continental novelty acrobats, are playing a two-weeks' engagement at the Yarmouth Hippodrome, and have been booked for a long season with Hengler's, Glasgow, through Mr. Geo. Zalva, of Newcastle-on-Tyne.

**The Oldest Illusionist.**
J. B. Nix, who tells us that he is the oldest illusionist living, will be celebrating a birthday to-morrow. Many happy returns.

**Athas and Collins.**
Next week, at East Ham, that popular pair, Albert Athas and Lizzie Collins, make their re-appearance in town for a short season. Their new act has proved a big success.

**Performing Animals.**
The Select Committee appointed to inquire into the conditions under which performing animals are trained and exhibited, and to consider whether legislation is desirable to prohibit or regulate such training and exhibition, held its first meeting on Tuesday, the 19th. General Colvin was elected chairman. The committee will meet on Tuesdays at 4 p.m., and Thursdays at 11 a.m., to examine witnesses. Persons wishing to give evidence should address the Clerk to the Performing Animals Committee, Committee Office, House of Commons.

**The Dainty Danes.**
The Dainty Danes, who were at the Palladium last week, appeared on Thursday evening, with half a dozen other artists, at a performance at the Countess of Carnarvon's, at which about 200 distinguished guests were present. Mr. Frances Adair of the Lawrence Wright Music Company, had the pleasure of playing for them for the popular success, "I Left My Heart in Maryland," and their rendering of it was much enjoyed.

**Holiday Making in the I.O.M.**
Francini and Elsie Olloms are holiday-making at their parents' home in Arbory, I.O.M., and having a very good time bathing and motoring.

**Fuller's Enterprises.**
Videau and Kirby sailed per s.s. Orsova on July 23 to fulfil an engagement in Australia and New Zealand. Mr. Firmin advises he has recently purchased two scripts from Miss Ruby Lee, "Her Unknown Father" and "A Name for the Child."

Sidney Black writes from Melbourne that he opened at the Bijou Theatre there on May 28, and was having a big success. The Fuller management were exceedingly nice, and doing everything possible to make him comfortable, and he anticipates having a great time in Australia.

# THE LONDON MUSIC HALLS.

### THE COLISEUM.

The Stellios are at the Coliseum this week, and the popular duo and their three "nuts," as the canine tricksters are called, present a very clever act. Dollie and Billie, that smart juvenile couple, present "Happy Days." Dollie is seen sitting at a spinning wheel in a pretty scena, whilst Billy sings "In Grandma's Days." A jazz number follows, and the closing song, a crinoline number, "Two Little Girls in Blue," featuring old time songs, proves very popular.

The brilliant harpist, Mario Lorenzi, provides a rare musical treat in his well diversified selections on that sweetest of musical instruments. The reception accorded Mr. Lorenzi at the close shows how appreciative audiences are of the best music. No programme nowadays seems complete without a Russian dancing turn, and Les Karaireff, who are appearing here this week in unique Russian dances, are a clever duo, whose smart terpsichorean work is loudly applauded, the male partner's whirlwind dance particularly so.

John Luxton, the singing vagabond, opens with "Drink to Me Only With Thine Eyes," and he uses his fine voice to decided advantage in "Jogging Along the High Road," followed by "You Taught Me All I Know." His closing song, sung before the "tabs" called "Motherland and You," is heartily acclaimed. The Arnaut Bros., the famous musical pantomimists, present their delightful combination of music and pantomime, their violin playing and whistling being much to the liking of the audience. The famous Russian singer, Mme. Vera Amazari, gives three songs. She has a fine voice, and all her numbers were heartily applauded. The Romano Bros., those clever exponents of physical culture and Grecian art, and Seymour Hicks and Co., in "A Perfect Liar," which is noticed elsewhere, complete.

### THE PALLADIUM.

The usual attractive programme here includes the delightful songstress, Doris Ashton, who is in fine voice, and gave "Dear Little Cottage of Love" and "Carassima," with its lilting refrain, in both of which she makes a great success. Naughton and Gold provide great fun with their cross-talk and Pelmanisms, with their amusing mix-up of names and notions, and the dancing is highly diverting.

Eddie Gray, the comedy juggler entertainer, immaculate of garb, and cool as a cucumber, does wonderful things with clubs and hoops, and is a great hit. O'Neil and Thayer, in their latest song successes, provide a very joyous turn, and bid the audience to "always be prepared for rain!" "Mother is Her Name," with its sentimental touch, is followed by a more lively item in "It's Doing Me a World of Good," which makes a merry wind-up to the turn.

The great little Billy Merson in "When Knights Were Bold" is quite his inimitable self, full of quaint humorous observations, and he, perhaps, excels more in this than in the operatic selections, droll though they be. His other numbers are also very funnily rendered, and he is heartily acclaimed. Julian Rose, in his hilarious Hebrew monologue expounds a fund of humour, which causes continual laughter while he is on the stage. Irma Lorraine, with her well-known and artistic "Five Arts" living pictures, including "Spring," "Summer," and "Jeanne d'Arc," in which she has excellent assistance from her well-selected company, is heartily applauded.

Will Fyffe, the clever Scottish character comedian, as the nonagenarian who contemplates committing matrimony again, and as the convivial Glaswegian, makes a great success. He has a dry humour, and a crisp drollery all his own. La Ventura, in her delightful spectacular fantasy, "The Venus of Flowers," presents some wonderful works of art, many of the floral pictures evoking loud applause.

### HOLBORN EMPIRE.

Hinsle, the clever conjuror with droll mechanical "props.," of which he makes full use, opened the bill on Monday, which fact neither detracted from the skill of the performer, nor the approbation of the audience on the conclusion of this smart act. Hinsle is ably supported by Miss Gertie Rees, whose hornpipe dance provides a rattling finale. Miss Rosie Lloyd figures well in "When the Winter Time Comes Round" and "Going Home"—both good numbers; and a delightful musical turn is contributed by Lena and Peggy Chisholm, their highly classical selections on piano and violin being beautifully rendered. A vociferous recall resulted.

Mr. Harry Thurston arrives on the stage to the exhilarating strains of the "Post-horn Gallop," and, attired as an elderly sport of aristocratic mien, told us of his prowess in or out of the saddle, being a "devil on a horse"—a number that suits him admirably. He followed with a tragi-comic impersonation of a broken-down actor—excellently done—and in response to hearty applause, Mr. Thurston gave a monologue, "Old Bill as a Labour Leader," a clever study, which went excellently. Mr. A. C. Astor is an exceedingly able ventriloquist, his cross-talk with his dummy being droll and original; and Miss Lily Long caused a veritable furore with three numbers in which she pokes fun at herself, to the huge delight of the house. The first of these, "They Are All Like Me," in a costume which, though very dainty in itself, accentuates the height and angularity of Miss Long's figure, is a veritable scream. A treble call before the "tabs" was the well-merited reward.

The Welsh Ladies' Choir opened with a fine rendering of the Welsh National Anthem, followed by "Omaha" as a solo, and other selections, all finely sung; Morny Cash, the lad "fra' Lancasheer," in dialect songs, received an ovation, and the Enardo Brothers, comedy gymnasts, concluded.

Mr. Bert Adams informs us that business here, notwithstanding the handicap of tropical weather and the holiday season in full swing, remains satisfactory.

### VICTORIA PALACE.

One of the prime scorers this week at the Victoria Palace is Mr. Dick Henderson, the Yorkshire comedian. Not only has he a lot of amusing jokes anent the all-important subject of matrimony but he also possesses the powerful and clear type of voice that does the fullest justice to his several excellent numbers. Particularly was this latter attribute to be observed in a melodious and wistful ballad, "Old Pal," which Mr. Henderson gave in response to insistent demands for more. That popular double turn, Lois Barker and Percy Tarling, their other name being The Grumblers, present all their latest numbers (including the telephone duet), with considerable success.

The strains of the Miserere Scene from "Il Trovatore" herald the approach of that artistic vagabond violinist, Alfredo Anon going from grave to gay, this wizard of the violin breaks into a pot-pourri of ragtime and popular melodies, and which his audience eagerly take up. Alfredo had to concede an encore in front of "the tabs," playing "Little Grey Home in the West" with a clearness of phrasing and an evenness of intonation which spoke volumes for his ability as a musician. Miss Marie Dainton is here with her inimitable mimicry, including a capitally conceived series of impressions portraying the progress of popular stage favourites on London's subterranean railways.

There is always a mighty cheer when Mr. Talbot O'Farrell's number goes up at the Victoria Palace. This witty Hibernian recounts all the latest "Doings of Doherty," works a capital comedy number, "Adam and Eve," and then proceeds to put the audience into transports of delight with his beautiful tenor voice in his old favourite, "The Kingdom Within Your Eyes." Encored, of course, and then a further vocal treat with that mellifluous ballad, "The Lisp of a Baby's Prayer." The Geerts Brothers are a pair of herculean equilibrists who perform all their feats with neatness and finish, whilst other successful contributors to the programme are Miss Ada Durham, the comedienne, and those thrilling dancers, the Dancing Demons.

### BRIXTON EMPRESS.

Those living in Brixton and its vicinity are excellently catered for at this popular theatre of varieties, for the entertainments here are, in sporting parlance, "bad to beat.' This week a capital programme includes a charming comedienne in the person of Miss Anita Hayes, followed by "Kleptomania," a delightful sketch by Fred Edwards and May Yates, kept the audience in a ripple of mirth during their tenure of the stage. Allan Stuart is a delightful Scottish comedian, who, in song, story, and dance, pleases muchly, while a veritable feast of melody is the turn of the Kuba Quartette, the item being one which is greatly to the liking of the audience, who would fain have had more of it had time permitted. The instrumentation of these four talented ladies is one of the best things in the musical line seen on the halls for some time.

Pat Wilson's comedy sketch, "Our Liz," is a very welcome number, and went with a vim which was most enjoyable, the parts being taken in excellent fashion by Ernest Jay, Maude Nelson, James Leverett, and Doris Champion. The Jenkins Brothers are a pair of knockabout eccentric comedians who keep the audience in uncontrollable mirth for full fifteen minutes; and Miss Victoria Carmen, a charming singer of delightful songs, has to sing no fewer than four items, being greatly assisted by a charming little "shadow," who dances prettily and captivates the hearts of the audience, male and female. Casson and Klem, one an excellent pianist and the other a singer of syncopated melodies, are very popular, while the Mongadors, who juggle in a manner which has to be seen to be credited, complete a programme which is as full of good things as the proverbial egg is full of meat. Mention must also be made of the incidental music by the orchestra, under the baton of Mr. Walter Johnson, the selection this week being one by the director himself, "Danse de Diable," a piccolo solo, which kept every one in their seats during its rendition.

### SOUTH LONDON PALACE.

A novel artistic act is that presented here this week by Mr. Erne Warsaw, supported by Miss Evelyn Brewster, in their new musical conception, "Pan and Pandora." The rising of the curtain shows two statues of Pan and Pandora, who slowly come to life. They find the world has indeed changed, and in trying to play classic music on various instruments their harmony is drowned by the ever-rising strains of Jazz, so sorrowfully they give up the attempt, and return sadly to their pedestals. That the audience were delighted by their act, through which a quiet vein of humour runs, was proved by the repeated recalls.

Dan Leno, Jun., is a breezy comedian with a very agile turn of dancing. The number where he appears as a sailor created much merriment, and he was heartily applauded. Syd May, the clever mimic, made a great success with his impersonations of well-known artists; and Mr. Tom Payne and his partner, Miss Vera Hilliard, get plenty of laughter for their eccentricities, more especially in the second half of their act, which depicts an old country couple who have just returned from a tour of music halls in London, giving each other their impressions of various turns they have seen. They conclude with a smartly executed dance, which opens with the stately minuet, and finishes with a wild fox-trot.

Win and Windle contribute greatly to the gaiety with their bright burlesque, "Railway Revelations," which never fails to please. A humorous couple, too, are Macleod and Britton, and they might give a little more singing, as both have excellent voices. Bert Hughes and Co. provide plenty of excitement and fun with their game of basketball played on bicycles between teams representing the Spurs and Chelsea. The orchestra, under the direction of Mr. Paul J. Clifford, deserve praise for their fine rendering of Rosse's incidental music to "The Merchant of Venice" during the interval.

### EAST HAM PALACE.

This house, which reverts to variety next week, on Monday concluded a highly successful summer season of plays, musical comedies, revues, etc., with that most amusing "miles of smiles," "Broadway Jones," in which Mr. Harry Piddock so cleverly and amusingly plays the part of Broadway. Miss Nellie Sheffield is a quaint Mrs. Gerard, her simpering ways being most amusing. Mr. Clifford Manley acted the part of Jones' friend admirably, and two others who stood out were Miss Bunty Coote, with her peculiar but not unengaging laugh, and Mr. Eric Stuart as young Sam Spotswood. Valuable support was given by the other members of the company, and the piece was greatly enjoyed.

### CHELSEA PALACE.

Mr. Hugh Bernard and Mr. C. A. Stephenson are this week submitting the former's adaptation of Ralph Rodd's story of "Peril," under the title of "The Dawn of Happiness." Miss Ida Dutton (capital as the housekeeper) and Mr. Edwin Dodds did well in the comedy duet, "I'd Like to Meet Your Family." Mr. Victor Lorraine played effectively as the villain of the play, and Mr. Atholl Douglas as the long-suffering hero, Gerald Hart, won the sympathies of the audience. Miss Margaret Stuart as Ruth Day made a winsome heroine. Mlle. Olga d'Avricourt sang very sweetly "Somebody's Mother." Mr. Ernest Wingfield was seen at his best as the faithful family steward, John Dill. The music programme (including Mr. Cuthbert Hawley's Prelude) proved a feature of the entertainment.

## "A PERFECT LIAR."

A Piece of Impertinence, by Seymour Hicks, Produced at the Coliseum on Monday, July 25.

Simon .....Mr. Seymour Hicks
Charles .....Mr. Vincent W. Lawson
Eve .....Miss Isobel Elsom
Cyllene .....Miss Mollie Ramsden
Josephine .....Miss Doris Clayton
Phyllis .....Miss Cyllene Moxon

Mr. Seymour Hicks' new play had a hearty reception at the Coliseum on Monday. It is a typical "Hicks-ian" episode, and we see the popular actor at his best. The scene takes place in Simon's flat just before dinner. His friend's wife, Eve, is with him, and when her husband Charles 'phones, Eve is very nervous. His message is to ask Simon to tell Eve that he (Charles) spent the evening with Simon. The indignation of Eve at her husband's deception may be imagined, and is taken full advantage of by Simon, who tells her that she is the only woman he ever loved. Unfortunately, two of the only other charmers Simon ever loved put in an appearance, as does Charles; but everything is explained away satisfactorily, and the playlet ends merrily with Simon telling Phyllis, his maid, she is the only, &c.

Mr. Seymour Hicks is seen at his best in this playlet, and he keeps the audience in merry mood throughout. He receives valuable assistance from Miss Isobel Elsom, who looks very charming and acts cleverly as Eve; and from the Misses Mollie Ramsden, Doris Clayton, Cyllene Moxon, and Mr. Vincent W. Lawson in other parts.

## WHITE PALACE, DOUGLAS, I.O.M.

It may be remembered that the Ball Room of the Palace, Douglas, was destroyed by fire on July 13, 1920. It was reopened on Monday evening, the 18th inst., by Major-General Sir William Fry, Lieutenant-Governor of Manmin. The fact that despite financial fluctuations and labour unrest only just over twelve months have been allowed to intervene between the calamity and the construction of a more beautiful and up-to-date building reflects credit on all concerned—the managing director, Mr. Charles Fox, his confrères, the staff, the contractors, and the architects. The musical director is Mr. Harry Wood, while Mr. and Mrs. J. B. McEwen act as master and mistress of the revels. The New Palace is 264ft. long by 112ft. broad, which is 4ft. longer and 12ft. broader than the old building. The dancing floor is exactly the same size as the old, the extra space being devoted to increased accommodation for lookers-on, while the gallery has the advantage of forming a continuous promenade on the one level all round the building. It is estimated that the New White Palace will hold about 10,000 pleasure-seekers, and the number who attended the opening must have exceeded that number.

The following telegram from His Majesty's Private Secretary was received by the directors: "The King is glad to hear that the Palace Ball Room, which was burnt down when His Majesty visited the island last year, has been rebuilt and is to be opened to-night. Will you convey His Majesty's congratulations to the chairman and directors?"

# SONGS AND SINGERS.

**B. Feldman and Co.**

B. Feldman and Co. desire to thank the following artists for so kindly assisting at the music stall at the Red Cross Fête at Chelsea:—Agnes Croxton, Doris Ashton, De Alma, Hero De Rance, Lindsay and Fincham, Ethel Dunford, Malvina and Violet Vaughan.

Blackpool finds immense attraction in Feldman songs this season. Bennett Scott, who is looking after Arthur Street interests in the Lancashire resort, writes:—

"Sam Speelman's orchestra on the North Pier will feature 'Smilin' Through' and 'Down the Trail' during the season. Mr. Spiro's Gipsy Band at the Tower will do the two songs mentioned and 'Avalon' and 'Margie' as well.

The Tower Roof Gardens Party are on quite a batch of Feldman songs, including 'Old Pal, Why Don't You Answer Me?' 'Smilin' Through,' 'Down the Trail,' 'Avalon,' 'Margie,' 'Come on and Play With Me,' 'Oliver Cromwell' and 'Linger a Little Longer.'

"Eria Yorke, of Allandale's Central Pier Pierrots, is most successful in 'Smilin' Through,' 'Down the Trail' and 'Song of My Heart,' and Gladys Stanley in the same company is an immense favourite in 'Margie.' Vanwy Chard in 'Down the Trail,' and Cissie Sullivan in 'Tennessee' and 'Margie,' are most successful in the popular revue 'Sparks and Flashes.' In addition, Jessie Allan, the popular soprano, made quite a big feature of 'Smilin' Through' and 'Down the Trail' at the Tivoli Picture Theatre last week, and our demonstrations at Cook's, Sharples' and Woolworth's are outstanding features in a regular feast of music."

Leonard Clifford says he has no less than a dozen Feldman numbers in his repertoire at Margate, and all successful, with "Down the Trail" and Reuben" outstanding.

Victoria Carmen, at the Empress, Brixton, this week, is featuring four Arthur-street publications in "Jean," "Margie," "Avalon" and "Moonbeam." All four songs are capably handled, and generous applause results at every performance.

Louis J. Seymour will be at Shoreditch Empire next week, where his contribution will include "Margie," "Rose," and possibly another Feldman hit.

The Lady Glee Singers report great success in "Across the Still Lagoon" and "Best Little World." They are adding "Down the Trail" and "Carissima."

Syd Herman's company at Seamill, West Kilbride, are doing well with "Hallo! Dear Old Virginia" and "Down in Dear Old Georgia Town."

Doris Lindsay has a trio of winners in "Margie," "Oh, What a Difference the Navy's Made to Me," and "Come on, Papa." Dick Henderson has taken up "Old Pal, Why Don't You Arswer Me?"

**Francis and Day.**

The new orchestral publications of the firm are being hailed with the utmost satisfaction by musical directors everywhere, and are estimated by those best able to judge to be one of the finest collections ever sent out at one time—a veritable "nap hand," as one enthusiastic chef d'orchestre writes. The titles are "Chérie," a song fox-trot, already spoken of as a coming rage; "Mello 'Cello," a song valse of much distinction; "My Gee Gee, from the Fiji Isle!" founded on the song-craze of the same name; "The Peep Show Waltz," which is calculated to give the feet of dancers that itch which no saltrates can cure; and "Stumps and Stalks," an eccentric dance-piece of striking originality.

Margate, as elsewhere, is resounding with the songs and orchestral items of the house, and on Saturday night the big audience at Murray Ashford's show were delighted with, among other items, "Wait Till Your Ship Comes In" (sung by Murray Ashford himself), Sweet and Low" (Gladys Ashton), "Charabanc" (George Ellis), and "When Flossie Found Her First Grey Hair" (Violet Stevens). "On the 'Nancy Lee'" and "I Do Love You," as concerted numbers were, too, greeted with much applause. Fred Day and Reg Low were interested visitors on the occasion under notice.

On Margate Jetty, Mr. Fred Wildon's Bijou Orchestra are specially featuring "I Never Knew" and "Any Time, Any Day, Anywhere," the chorus of the latter, rendered tastefully by the violiniste of the party, being particularly enjoyed by thronged audiences.

At Margate, Fred Wildon's Concert Party are, among other songs of the firm, featuring with the best possible results "My Gee Gee, from the Fiji Isle" (sung by Dorrie Dene), "Let's Have a Jolly Good Cry" (Fred Beck), and "Toodle-oo" (Fred Wildon). A concerted item much enjoyed here is "I Do Like Being in Love With You."

Bert Castle is scoring heavily in revue in the provinces with J. P. Long and Maurice Scott's "Turn Your Face to the Sunshine."

Dan Bros. and Sherry write from Birkenhead of the enormous hit made by them with "Turn Your Face to the Sunshine."

"O-Hi-O" is in John Cullen's hands one of the outstanding hits in the revue, "Kick Off!" at the Palace, Tottenham.

Christine Roy, at Kilburn, has been making her usual hit with "Come Back Home to Old Virginie," a number which she invests with a charm all her own.

Bert Symes, the Original Singing Ploughboy, now appearing at the Happy Valley, Llandudno, is eliciting thunders of applause for his magnificent rendering of "Sweet and Low."

**The Abbey Four.**

The Abbey Four, a new quartette party, made an initial appearance at the King's Theatre, Sunderland, last week. They have struck something out of the common, combining humour with good singing and eliciting hearty applause in their various appearances. The participants are local men, an alto, two tenors, and a baritone. In their unaccompanied pieces they were very successful, and as instrumentalists they showed a considerable amount of ability.

**Dale and Williams.**

At the Olympia, Shoreditch, on Monday, Gus Dale will resume in town with a new partner, D. Williams.

**Ina Hill.**

The popular prima donna, Ina Hill, who was taking a rest in town, was called upon at brief notice to appear this week at the Empire, Wolverhampton. She returns to town next week, and in the autumn commences a short provincial tour.

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# PROVINCIAL CENTRES.

### BIRMINGHAM.

PRINCE OF WALES'.—P., Prince of Wales' Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; Mus. D., Mr. H. Rushworth.—Mr. Robert Courtneidge's season of Shakespeare and other classical plays.

ALEXANDRA.—P. & L., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane.—The Glaze-Copping Company wound up its repertory season this week with "The Witness for the Defence" on the first four nights, "Captain Swift" being rehearsed for Friday, and "The Corsican Brothers" for Saturday. In the first-named, Miss Ray Parry appears as Stella Ballantyne and Mr. Bernard Copping as Henry Treske.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Crondace; Mus. D., Mr. George Redding.—"The Red Heads," the musical success from the Palace Theatre, London, presented by Mr. Perci Leonard, paid a welcome visit. Mr. Fred E. Taylor proved a comedian of parts, and among numerous operatic stars were Mr. Chas. Allison and Miss Eva Dennis. The company also included Miss Ethel Hall, well known in revue, and Mr. Reg Jecks, a baritone of repute.

GRAND.—P., Moss' Empires, Ltd., M. D., Mr. R. H. Gillespie; M., Mr. H. J. Crane; Mus. D., Mr. Gilbert Smith.—Miss Ada Reeve is at the top of the bill, and seen in some of her latest successes, received a warm welcome. A harmonious contribution was the part-singing of the Gresham Singers. Tom D. Newell was clever in "Types of the East" (Near or Far), and a graceful acrobatic turn was provided by two pretty English girls, Eileen and Marjorie.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Philip Giles; Mus. D., Mr. J. Clegg.—A novelty is the satires on song and dance of an American duo, Harry Masters and Jack Krafh, who are making their first English appearance. Farr and Farland, the popular comedians, were very acceptable, while Jay Whidden, the versatile violinist and composer, and Sammy Shields, the breezy Scot, are among the attractions. The Sutcliffe Family, pipers, dancers, and acrobats, add variety to the programme.

Boors, The Chemists, 52, New-street; 275, Coventry-road; 167, Broad-street; 276, Soho-road; 100-101, Smallbrook-street; 266-268, Gooch-street; 89, Villa-road; 163-165, Bloomsbury-street; 459, Moseley-road; 141, Bristol-street; 1, High-street, Handsworth; 79, Digbeth, Aston Cross; 196, High-street, Harborne; 129, Alcester-road, Moseley; 576, Coventry-road; 129, High-street, King's Heath; 81, High-street, Erdington; Colmore-row and Bull-street; 56, Cape-hill, Smethwick; 58, Parade, Sutton Coldfield; 39, High-street, Bromsgrove.

### BRISTOL.

PRINCE'S THEATRE.—M. D., Mr. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; A. M., Mr. Geo. M. Chute; Mus. D., Mr. Geo. R. Chapman.—The play, "Peri, the Slave of Love," presented by Nevill Graham.

THEATRE ROYAL.—P., Bristol Theatre, Ltd.; R. M., Mr. J. Windsor-Stevenson.—During this week Henrietta Schrier and Lodge Percy's repertoire company are appearing in a series of plays here.

HIPPODROME. — M. D., Sir Oswald Stoll; M., Mr. S. Fortescue-Harrison; A. M., Mr. Edward Fryer; Mus. D., Mr. Howard W. Galpin.—Heading a list of clever artists booked here is Noni, the Anglo-French clown, he and his partner Horace presenting a musical absurdity which is full of charm and laughter; Malcolm Scott, as "the woman who knows," provides a good 20 minutes laughter; M'Lita Dolores' dancing provides another attractive item on the programme; Misquette and Maxley, acrobatic dancers; Yelson Trio, herculean gymnasts; Dolly Victoria, in a trick cycle act; and Herbert Cave, the celebrated English tenor.

EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart; A. M., Mr. Frank Reigo; Mus. D., Mr. Geo. A. Main.—A welcome return to a revue which should be a great success is the one presented by George Anthony entitled "Wobble." A strong cast includes Freddy Frome, comedian; Ada Wise, a sprightly soubrette; Chief Cheehako, Mars and Marulle, Les Legnames, and Simple and Smart, comedy acrobats.

BEDMINSTER HIPPODROME. — The variety programme is given by W. Scott Gordon's "Versatiles," in all that is new in song, dance, and burlesque; also showing pictures.

Boors, The Chemists, 13, Queen's-road; 9-10, Wine-street; 28, Casue-street; 78, Wells-road, Totterdown; 45, Gloucester-road, Bishopston; 161-165, East-street, Bedminster.

### DOUGLAS, I.O.M.

GAIETY THEATRE.—P., The Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; A. M., Mr. Fred Barwell.—Mr. Robert Courtneidge presents his company this week in a stage transcript of Miss Gertrude Page's sentimental story, "Paddy the Next Best Thing," with a London cast of accomplished players.

PALACE.—P., The Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox.—The star who scintillates this week at the Coliseum, and he is still the right man in the real environemnt—it is Scotch week in Hall Caine Land—is Neil Kenyon. He gets there all the time. He is a comedian of resource, and gains full-throated recognition. Miss Marie Ellerslie entertains at the piano. Mr. Frank Wilson, instrumentalist, is an orchestra in himself. Mr. Harry Leslie's Seven Nobodies present a pleasing show. Inter Alia, The Three Walkers, and Penrose and Walker.

DERBY CASTLE.—P., The Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; A. M., Mr. George Gray.—Variety art is flamboyant here this week. Miss Florrie Ford's exuberant vitality flourishes in the environment of the ball room, where dancing is intercepted for her popular interlude. In the variety theatre the turns are: Kiddy Kennedy, Harry Leybourne, Ted Marcel, The Doves, The Darian Trio, and Haydn's Miniature Theatre.

VILLA MARINA.—P., The Douglas Corporation; M., Mr. Noah Moore.—The Hanlon Bros. and company are appearing here in their pantomimic absurdity, "The Station Hotel; also the Band of H.M. Irish Guards, by permission of Colonel MacCalmont, D.S.O. Musical Director, Lieutenant Charles Hassell, M.V.O.

Boors, The Chemists, Victoria-street and Duke-street.

### EDINBURGH.

LYCEUM THEATRE.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—Mr. Arthur Bourchier's company is here this week with "Scandal." In a strong cast Mr. Hodges Taylor as Pelham Franklyn, Miss Ida Strathan as Beatrix, and Miss Lucy Sibley—whose acting is particularly good in the yacht scene—as Aunt Honoria, carry off the chief honours.

THEATRE ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Messrs. Barney Armstrong, Ltd.; B. M., Mr. W. Scott Buccleuch; Mus. D., Mr. John P. Ross.—Mr. Leonard Lawrence and Miss Dorothy West-Symes's company continue here for another week presenting "Moths" and "The Idler." Mr. Leonard Lawrence gives a powerful impersonation of Lord Jura, and Miss West-Symes a clever performance of Miss Fuschia Leach in the adaptation from Ouida's story, and in Haddon Chambers's comedy the same able artists appear to advantage as Mark Cross and Kate Merryweather respectively. The members of the company give capable support.

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. John E. Masterton; Mus. D., Mr. A. Douglas Willcox.—Mr. Hubert Woodward brings his company with "The Girl in the Taxi" to the King's this week.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr Leonard Dalrymple; Mus. D., Mr. Felix Burns.—Ella Retford, with a budget of sparkling songs, heads the bill here. An admirable programme also comprises Nellie Wigley, in her graceful sketches; Cruikshank, whose quaint humour always strikes a responsive note; Frank Benson, comedian; Zetta Mor, impressionist; Fyne and Hurley, burlesque comedians; the Martinis, in their clever dancing turn.

Boors, The Chemists, 102, Princes-street.

### GLASGOW.

KING'S.—M. D.'s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—Mr. J. Macdonald Watson and the Scottish Players in "Hunky Dory."

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George Richardson; A. M., Mr. Henry L. Bell; M. D., Mr. Henry Farmer.—Harry Day's new edition of the super revue, "Patches," is the attraction here. A first-class cast includes Kitty Colyer, who makes a charming principal; Misses Serva Dane, Dorothy Rosebeare, Cissie Vedelle, and May Marshall. Jimmy Leslie is lead ing comedian, and is well supported by Messrs. John Latham, Peter Delahanty, George Hughes, and Louis Victor.

ALHAMBRA, LTD.—G. M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—Bransby Williams is once more on a visit here, and gives his usual diversified turn, including a new item, "Orange Blossom," written by Sax Rohmer. Ruby Norton gives an enjoyable musical scena; and another good turn is provided by Herschel Hendore, the Canadian composer and pianist, and his prima-donna; Syd Moorhouse, Frank Whitman, Dippy Diers, and Marjorie Fulton also add their quota to the evening's enjoyment.

COLISEUM.—P., Moss' Empires, Ltd.; R. M., Mr. L. Lewis; Mus. D., Mr. Fox.—The many attractive turns this week include the Princess Wahletka, the Seeress of the Cherokee Nation, who gives a wonderful performance. A trio of star comedians in Jack Pleasants, Will Evans, and Harry Ford are past-masters in the entertaining business. De Busse, the one-man band; Ethel Castaldini, musical comedy artist; and Takeo and Koma Namba, eccentric entertainers, maintain the high standard of this week's show.

OLYMPIA.—M., Mr. David Bowie.—The attraction here this week is a new revue, "The Dodgers," presented by the Unity Revue Company. A powerful cast of popular players includes Hayes and Finch, Queenie Forbes, Elsie Tremayne, Kenneth Stern, Marie Williams, Albert Cross, Harriet Frances, Little Irene, The Seven Units, and The Sixteen Dodger Lassies.

Boors, The Chemists, 101-105, Sauchiehall-st.

### LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Julien H. Wilson.—"Charley's Aunt."

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—"The Skin Game."

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Felix Arthur.—There are several strong lines in the bill presented here this week. Morris Harvey, assisted by E. L. Lambert Ensom, submits some clever comedy character studies; Yvette Rugel, an American prima donna, pleases with her vocalism; Mooney and Holbein have a humorous trifle, "It's Hard to Part"; Ted Healy, the black-faced comedian, is especially funny; and others in the list are Wilf. Burnand, character comedian; Alan Shaw, comedian; and the Barts Trio of equilibrists and dancers.

OLYMPIA.—P., Moss' Empires, Ltd.; M. & L., Pierre Cchen; Mus. D., Mr. Albert Moore.—Top of the programme is Coram, with his splendid ventriloquial turn; T. Elder Hearn has a novel act, "The Romance of a Studio," into which he introduces some remarkably quick character changes; the Melody Makers, presented by Edward Crossland, bring some new numbers, which are greatly appreciated; and also in the list are S. W. Wyndham, a popular comedian; J. H. Scotland, with song, dialect, &c.; Les Tumilet, in surprising skating act; and Daley Cooper and Mabel Lait, in burlesque.

HIPPODROME. — M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—Here Wylie-Tate's "Passing Show of 1921" is putting in a second week. The production has been doing good business.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr. George Dibbert.—The big line here is the juvenile spectacle, "Clans of Bonnie Scotland," sent by Mme. and Wallace Selkirk, which is being much appreciated. Other items in the bill are George Baines and Betty Birtles, light comedy duo; Elsie Maynard, comedienne; Jack Riskit and Betty, conversational gymnasts; Frank Street, comedian; and the Musical Burglars.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker. — A most amusing musical comedy burlesque is here this week under the title of "Tangles." Mr. William De Lacy, who creates great laughter as the husband, is ably supported by Miss Amy Osborne, the wife, and Harry Mills (lover), Violet Shelly (flapper), Josie Costella (Welsh flapper), and Phil Dooley (lawyer).

Boors, The Chemists, Boots' Corner, Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 233-235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential-buildings, 38, Dale-street; 45-47, Lord-street; 45, Walton Vale, Aintree; 383, Smithdown-road; 116, St. Mary's-road, Garston; 53-55, Seaforth-road; 111-113, County-road, Walton; 66-68, South-road, Waterloo; 51, Stanley-road, Bootle.

### MANCHESTER.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. R. Hardwick.—The popular male impersonator, Hett King, is here this week, giving selections from an excellent repertoire; we have also Van Dock, comedy cartoonist; Togan and Geneva, jazz performers on the wire; Jen Latona, entertainer at the piano; Frank le Dent, comedy juggler; George Hoy, comedian; and Zona and Milroy.

ROYAL OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A.M., Mr. Jas. Brearley; M. C., Mr. Chas. Wright.—J. E. Bleriot's spectacular fairy melange, "Buzz Along," provides considerable entertainment here. Sid Dooley, a merry and bright comedian; Alf Passmore, as an eccentric dame; Billy Waltham, light comedian, and many other clever people in a big cast, all work well together, and the show is attractively put on.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; M. C., Mr. C. H. Bayley.—Redford and Russ are once more delighting local audiences with their musical comedy, "Pretty Peggy," at this popular house. Herbert Darnley as Parker is a source of continuous merriment, and very charming work is done by the Misses Elaine and Grace Rosslyn as Peggy and Lady Babby, while the other parts are all capably filled.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. George Steel; M. C., Mr. Joseph Hartley.—Ernie King has a good show here in the Lancashire musical comedy, "Tickled to Death," which deals in a lively way with the humours of mill life and its people. Ernie King plays the leading comedy rôle of John Willie Catchem, and Miss Topsy Johnson does well as Mary Ellen, while Ray and Rene contribute some speciality vocalism and dancing, and there is a picturesque chorus of mill lasses.

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Wm. Taylor; Mus. D., Mr. Thos. Wrathmall.—Here an excellent variety programme includes Du Calion, the tall ladder talker; Odiva, assisted by her sea lions, a wonderful act presented by Captain Adams; the famous Australian Entertainers; Fred Curran, a capital comedian; Yost and Clady, in artistic comedy clay modelling; and George Lee, comedian.

HIPPODROME.—M. D., Sir Oswald Stoll; G. M., Mr. Bertram Iles; Asst. M., Mr. F. C. Brooks; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. W. Hague.—Harry Weldon, the favourite burlesque character comedian, tops a fine bill here, which also includes the Hedges Brothers and Jacobson in their latest successes. Other first-rate items are those of Haley's exceedingly talented Juveniles in a delightful scena; Cecil Baumer, Constance Izard, and Frederick Allan, in "Music and Song," a most high-class and pleasing act; the clever Cycling Brunettes; and Holdin's very life-like Mannikins.

HULME HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; R. M., Mr. H. Hearn; A. M., Mr. Harry Boyle; Mus. D., Mr. Ed. Jones. —A big attraction here is "A Romany Maid," a bright musical comedy, presented in fine style by Miss Daisy Squelch and company, including the Blue Dragoons' Band.

Boors, The Chemists, 15-19, St. Ann-street, St. Ann's-square; 48 and 50, Oldham-street; 14-16, Cavendish-street, Stretford-road; 77, Downing-street; 105, Market-street; 1, Oxford-street; 8b, Alexandra-road, Moss Side; 688a, Rochdale-road; 107, Stockport-road; 61 and 65-67, Wilmslow-road, Rusholme; 95-97, Regent-road, Salford; 277-279, Chapel-street, Salford; 690, Stockport-road; 81-83, Piccadilly; 285, Oxford-road; 597, Cheetham-hill-road; 191, Broad-street, Pendleton; 105, Stockport-road; 398, Great Cheetham-street East; 124-6, Ashton Old-road; 6, Victoria Station-Approach; 29, Barlow Moor-road, Chorlton-cum-Hardy; 1137, Chester-road, Stretford; 39, Market-street; 864, Chester-road, Gorse-hill, Stretford; 310, Stretford-road; 191, Eccles New-road, Salford; 404, Regent-road, Salford; 268, Waterloo-road, Hightown.

### OXFORD.

NEW THEATRE. — P., Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—This theatre reopened on Monday night after the summer vacation with a twice-nightly variety programme for a short season. The turns include the new star, Howard Rogers; Agnes Croxton, in her new song-scena, "Lilac Time"; Three Brothers Huxter; the Two Canadians; Jack Smiles; Hetty Ruby, in song and dance; and Priddoe, in ventrilcquial act.

Boors, The Chemists, 1, Queen-street; and 120, St. Aldates, Carfax.

### SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. & S., Mr. J. E. B. Beaumont; Asst. M., Mr. T. Hickson.—After a short recess, this theatre opened for the autumn season on Monday with the highly successful comedy, "Billeted," presented by Miss Mona Glyn (by arrangement with Dennis Eadie), supported by a capable company. Miss Mona Glyn gives a spirited and pleasing performance as Betty Taradine; adequate support in their respective parts is given by Miss Daphne Anderson (Penelope Moon), Miss Madeline Hurst (Miss Liptrott), Miss Annie Fraser (Mrs. Brace), Miss Pamela Muir (Rose), Mr. Alan Dene (Peter Taradine), Mr. James Henry (Colonel Preedy), Mr. Parker K. Lynch (Rev. Liptrott), and Mr. Richard F. Symonds (Mr. McFarlane).

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Asst. M., Mr. A. E. Sheldrick; Mus. D., Mr. John C. Fowler.—A first-class programme, full of excellent turns, is provided by Herbert Clifton, comedian and vocalist, in his popular "travesties"; Zomah, the "psychic phenomenon"; Harry and Dennis Dee-Foe, Amercia's cyclonic dancers; Tex McLeod, spinning ropes and yarns; Winifred Ward, smart male impersonator; Stan Kavanagh and assistants, in humorous juggling; and Esta Stella, comedienne.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. L. P. Wright; Mus. D., Mr. W. Bingley.—Arthur Prince and "Jim" make a welcome reappearance and present a new ventriloquial playlet, "The Love Affair of Yussif Hassan"; Scot Gibson, the kilted comedian; the Buchanans, in laughable scena; Marcelle De Vere, cycling violinist; Gaston Palmer, clever juggling act; Gardey, the silent comedian, and Partner; and the popular Harmony Four, in their original comedy musical act.

Boors, The Chemists, 55 and 57, Snighill; 252-54, West-street; 599, Attercliffe-road; 7, Netherthorpe-place; 97, South-street; 34-36, Spittall-hill; 284, Shalesmoor; 183-185, Attercliffe-common; 440, Abbeydale-road; 207, Broomhall-street. 6, High-street. 2-4, Duke-street Park; 514-18, London-road, Heeley Bridge; 203, South-street, Moor; 652, Staniford-road, Darnall; 199, Newbould-lane, Broomhill; 3-5, Middle-road, Hillsborough; 212, London-road.

### YORK.

THEATRE ROYAL.—L. & M., Mr. Percy Hutchison; A. M., Mr. Follett Pennell.—Miss Inez Howard's Co. in "The Midnight Wedding."

EMPIRE.—M. D., Mr. Wm. Peacock; R. M., Mr. Bertram Sinclair.—Ristori and Partner, in variety act; the Romanesca Sextette; Fred Fitzroy, gymnastic ape; Dave Storm and Vera Rudd, in equilibristic speciality; Harry Stiles, the racing knut; Winter and "Bunny", present "Studies in Contrast"; Hamilton Conrad and his performing pigeons; and the Miles-Stavordale Quintette, in their musical entertainment.

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# NEXT WEEK'S CALLS.

## MONDAY, AUGUST 1, 1921.

**The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.**

### BILL MATTER FOR AUGUST 22 NOW DUE.

**ALBANY WARD THEATRES, LTD.**
Note.—Rehearsal at all theatres at 1 p.m. All artists must attend.
SALISBURY PALACE. — Pattman's Organ, Key and Keyworth, Ivy de Verne, Mullaney Bros.
WEYMOUTH JUBILEE HALL.—Scala and Lilian, Fiery Jackson, Audrey Cooper, Phil Bransby, The Balladmongers.
YEOVIL PALACE.—Bi-Bo-Bi, Stirling.

**HARRY BAWN CIRCUIT.**
EDMONTON EMPIRE (rehearsal, 4).—Max and Moritz, Rosie Gaston, and company as booked.
RAMSGATE PAVILION (rehearsal, 1).—De Luxe, Lottie Lennox, and company as booked.

**BOSTOCK TOUR.**
IPSWICH HIPPODROME (rehearsal, 2).—Stanley May presents "Smile Awhile," Harry Balcon.
NORWICH HIPPODROME (rehearsal, 2).—Osborne and Perryer, Ernani, Rich

**RAYMOND** HUGE SUCCESS NEW SHOW.

and Galvin, Cromer, Campbell and Scott, Dermot and Denis, Holloway and Austin.
RINK PICTURE PALACE (rehearsal, 12).—Lewis Hart and Peaches, Bros. Robertson.

**KENNEDY CIRCUIT.**
Rehearsal, 12.30.
DUDLEY OPERA HOUSE.—Percy Le Fre, Phil Kauffman, Joe Boganney and His Comedians, Miss Alice Money, Four Rennick Girls, Bubbles, The Stellios and their Three Nuts.
WEST BROMWICH EMPIRE. — Mills and Whittle present 'Joy Nights" revue.
WEST BROMWICH THEATRE ROYAL.—Fred D'Albert's Rep. Company.
WEST BROMWICH OLYMPIA.—Reg. B. Carter presents "Guess Again" revue.

**LONDON SYNDICATE HALLS.**
(See Page 19.)

**LONDON THEATRES OF VARIETIES, LTD.**
CAMBERWELL PALACE (rehearsal, 12).—Harry Champion, Tucker, O'Gorman Bros., Florence Yayman, Hilda Nelson Trio, Four Swifts.
CLAPHAM GRAND (rehearsal, 12). — Ernie Mayne, Geo. Gilbey, Clark and Ritchie, David Poole, Jack Riskit and Assistant, Cecil Lyle and Assistant.
COLLINS' MUSIC HALL (rehearsal, 12).—Doris Champion and Co., Sandy Powell, Wells and Mayban, Mimi, F. and B. Olloms, and company as booked.
CROYDON EMPIRE (rehearsal, 12).—Coorer and Lait, E. D. Nicholls and Co., Arthur Astor, Clark and Ritchie, Effie Mann, Fuji Troupe.
HAMMERSMITH PALACE (rehearsal, 12).—P. T. Selbit's Illusion, Elkins, Fay and Elkins, Harry Champion, Violet Treveynon, Harry Taylor, Fred Cooper, Sisters Mestry.
HOLBORN EMPIRE (rehearsal, 12).—Chas. Austin and Co., Sam Mayo, May

**RAYMOND** HUGE SUCCESS NEW SHOW.

Henderson, Naughton and Gold, Victor Kelly, Leo Rubies, Four Elmores.
ILFORD HIPPODROME (rehearsal, 12).—J. W. Rickaby, Tom Edwards, Evelyn May and Sister, Harry Taft, Geo. Pickett and Co.
ISLINGTON EMPIRE (rehearsal, 12).—King and Benson, Naughton and Gold, Lauri Howard, Christy Willis.
KILBURN EMPIRE (rehearsal, 12).—Ernie Mayne, Daisy Dormer, The Grumblers, Tony Raglan, Gilbert and French, Four Jovers.
LEWISHAM HIPPODROME (rehearsal, 12).—Whit Cunliffe, T. E. Dunville, Lawrence Wright Ensemble, Lily Lena, D'Alma, Motramos.
PALLADIUM (rehearsal, 11). — Billy Merson, Julian Rose, Marie Lloyd, Jay Laurier, Geo. Mozart, Esta Stella, Lucille Benstead, Horton and La Triska, Van Dammes.
POPLAR HIPPODROME (rehearsal, 12).—Billy Reeves and Co., Tom Edwards, Penrose and Whitlock, Gus Harris, Frank Powell, Spessell Bros. and Mack.
PUTNEY HIPPODROME (rehearsal, 12).—Lew Lake presents Dorothy Mullord and Co. in "His Chinese Bride."
SHOREDITCH OLYMPIA (rehearsal, 12).—Chas. Austin and Co., Dusty Rhodes, Spence and Jocelyn, Claude Gardner, Angel Bros.
WILLESDEN HIPPODROME (rehearsal, 12).—Pimple and Co., Bruce Green, Geo. Calver, and company as booked.
WOOLWICH HIPPODROME (rehearsal, 12).—Whit Cunliffe, Laurie's Juveniles, Sam Hilton, Barrett and Clark, Lily Lena.

**MACNAGHTEN TOUR.**
BLACKBURN.—Oreste, Frank Dickinson, Reg. Bolton, Josephine Langley, Ethel Leslie, Billy Hale, Three Beau Brummels.
BRADFORD.—"Rapid Fire."
BURNLEY.—Phil and Phlora, Elliott Savonas, Charles Norton, James Edison, Etheridge and Furse, Vera Kitchen.
CARLISLE. — Tom Gott, James Walmsley, The Kobes, Neil Kenyon, Fusco, Laline.
HALIFAX. — Zaleski, Priddoe, "Oh, Mother!" "Beauty," Harpe and Harper, Archie Goodall, Ivy Barnes.
HUDDERSFIELD.—Dave Bryant, The Four Madcans, The Ketos, Musical Burglars, P. F. Shine, Harry Linden.
LEICESTER.—Comoany as booked. Rehearsal at all halls at 12 o'clock.
SOUTHAMPTON.—Frank Keen, Carvet and Verena, George Perry, Violet King,

**RAYMOND** HUGE SUCCESS NEW SHOW.

Theo Ward, Christopher and Columbus, Violet Black and Co.
WARRINGTON.—Lucan and McShane, Le Dair, Southgate and Partner, W. G. Watts, Anderson and Nash, Archie Hill.

**MOSS' EMPIRES, LTD.**
BIRMINGHAM EMPIRE (rehearsal, 12.30).—Lily Long, Dancing Demons, The Versatile Three, Syd Moorhouse, Melt and Bray, Hal Wright, Rupert Ingalese.
BIRMINGHAM GRAND (rehearsal, 1).—Leo Beers, Jess and Tony, Connie Browning, Princess Wah-Letka, George Carney, Masu, assisted by Yuri, Lillian Barnes.
BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—The Sherry Trio, Frank Street, Graham and Edith Trio, Daisy Ray.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Gardey and Partner, Takio, Frank Le Dent, Alfredo, Percy Athos and company, We Three, J. H. Scotland.
CARDIFF EMPIRE (rehearsal, 11). — Tom D. Newell, "Symphonia," Bromley Carter, Ada Reeve, Masters and Kraft, Billy Wells and the Eclair Twins, the D'Ormondes.
Will artists please note time of rehearsal has been altered for *this week only*.
CARDIFF OLYMPIA (rehearsal, 11).—La Petite Juanita, Wells and E. Clayton.
Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the sole bookings of the former theatre.
EDINBURGH EMPIRE (rehearsal, 12).—Harry Day presents "Patches."
FINSBURY PARK EMPIRE (rehearsal, 1).—Fred Russell, Dolly Victoria and Assistant, Nixon Grey, George Wilbey, Margaret McKee, Frank Pichel and Scale, Misguette and Maxley.
GATESHEAD EMPIRE (rehearsal, 1).—The Arnaut Brothers, Mayne and Sheridan, Franco Piper, &c.
GLASGOW ALHAMBRA (rehearsal, 11).—Herbert Clifton, Australian La Meerts, Katrina and Joan, Yost and Clady, Lawrence Glen.
GLASGOW COLISEUM (rehearsal, 11).—McRae and La Port, Frank Benson, The Martinis, Wisto and Whyse, S. W. Wyndham, The Royal Breconia Singers, Hayden and Nevard.
GLASGOW EMPIRE (rehearsal, 11).—Barrett and Knowles, Cruikshank, C. Woltard, Zette Mor, Les Tumilets, Abbie Mitchell, and full harmonic quartette.
HANLEY GRAND THEATRE (rehearsal, 12). — Messrs. the I.V.T.A. present "The Lads of the Village."
HULL PALACE (rehearsal, 1).—Hall and Neil, Harry and Denis Du-For, Gertie Gitana, Hal Bert, Tex McLeod, Stan Kavanagh and company.
LEEDS EMPIRE (rehearsal, 1). — Gus Fowler, Jack Pleasants, Miss Cicely Courtneidge, Hunter and Bob, Tom Clare, The Two Anartos, The Averinos.
LIVERPOOL EMPIRE (rehearsal, 1).—Officer Vokes presents "Don," Wilson Hallett, Haydn Wood and Dorothy Court, Ruby Norton, The Morandinis, Ben Albert, Two Ascots.
LIVERPOOL OLYMPIA (rehearsal, 1).—Maidie Scott, Will Hay, Jen Latona, Royal Bartle Quartette Madge Bilton and Max, Frank and Vesta, Five Wartons.
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires present the Wylie-Tate production, "The Peep-Show."
NEWCASTLE EMPIRE (rehearsal, 1).—Liane D'Eve, Fyne and Hurley, Takeo and Koma Namba, Ella Retford, Togan and Geneva, Nellie Wigley, Renee and Godfrey.
NEW CROSS EMPIRE (rehearsal, 1).—Hinsle, assisted by Gertie Rees, Ella

**RAYMOND** HUGE SUCCESS NEW SHOW.

Shelds, the Two Rascals, Kddy Kennedy, The Flemings, The Pall Malls, Ivor Vintor.
NEWPORT EMPIRE (rehearsal, 1).—Mamie Holland, G. S. Melvin, Fred Kitchen and Co. in "If the Cap Fits," The Westwoods, Jack Lane, Major Kit Bleno, Russell Carr.
NOTTTINGHAM EMPIRE (rehearsal, 1).—Scotch Kelly, Farr and Farland, Harry Herbert, Hope Charteris, Haley's Juveniles, Eileen and Marjorie, The Meteor Trio.
PRESTON EMPIRE (rehearsal 11). — The Wylie-Tate production, "Mr. Manhattan."
SALFORD PALACE THEATRE (rehearsal, 1).—The Melody Makers, Orpheus, The Three Arizonas, Ray Wallace, Talbot O'Farrell, St. Juste and Higgins, The Gladiators.
SHEFFIELD EMPIRE (rehearsal, 1).—Carr Lynn, Yvonne Granville, Hetty King, The Femina Quartette, Tom E. Hughes, Witt and Stevens, The Five Nuts.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30). — Sisters Sprightley, Real McKays, Lily Morris, Dan Whitley, Omega Trio, Burr and Hope, Signor B. Coppelli.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—Marcelle and Partner, Holt Quartette, Cornalla and Eddie, Madge Browning, Delson Trio, Bower and Doust.
STRATFORD EMPIRE (rehearsal, 1).—Sparkling Mozelles, Coram, Rich Hayes, Mike S. Whallen, Gresham Singers, Three Neslos, Barker and Wynne.
SUNDERLAND EMPIRE (rehearsal, 1).—Albert Whelan, Donald and Carson, De Wynne Bros., Eric Randolph, Three Nitos, Spalding and Vanguard, Duncan and Godfrey.
Artists are requested to bring band parts for full orchestra, including horns, bassoons, harp, and second piano parts.
SWANSEA EMPIRE (rehearsal, 2).—Marie Goodwin, Three Ernests, William Heughan, Dorothy Lena, Oswald Bemand, Manny and Roberts, Robb Wilton.
VICTORIA PALACE (rehearsal, 11.30).—Harry Tate, Jack and Evelyn, W. H.

**RAYMOND** HUGE SUCCESS NEW SHOW.

Squire and Co., Nolan and Holt, Ray Kay, The Joannys, Wheeler and Wilson, Fred Brand, Caron Troupe.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Harry Day's company in "Spangles," including George Clarke and Isabelle Dillon.

**STOLL TOUR.**
(See page 19.)

**VARIETY THEATRES CONTROLLING CO., LTD.**
BOSCOMBE HIPPODROME (rehearsal, 1.30).—Harry Day's "Jingles."
BRIGHTON HIPPODROME (rehearsal, 12).—Mollie Butler, Dancing McLeans, Dolly Elsworthy, Johnson Clark, Blanche and St. Helier, Bert Weston, Fred Barnes, Rice and Werner.
LEEDS HIPPODROME (rehearsal, 12).—Marjorie Fulton, James and Grace Ross, Jay Whidden, Westminster Singers, Gaston Palmer, Stanley Logan and Co., Jock Mills, Dippy Diers.
LIVERPOOL HIPPODROME (rehearsal, 12).—Gintaro, Jean Andrews, Stanley Brett and Co., Henschel Henlere, Walter Williams and Gertrude Lawrence, Mark Lupino, "Crazy Bakers."
MANCHESTER PALACE (rehearsal, 11).—Smarte Brothers, Billy Bennett, Rigoletto Brothers, Elida Morris, Morny Cash, Grock and Partner, Four Swifts.
NEWCASTLE HIPPODROME (rehearsal, 12).—"The Follies of 1921."
PARIS ALHAMBRA.—Period commencing July 29, 1921:—Great Raymond, St. Vincent Sisters, Keen and Waller, Johnson and Johnson, Two Darus, Niblo and Doris, Tre-ki, De Novo Four, Niotna and Partner.
PORTSMOUTH HIPPODROME (rehearsal, 1).—Maisie Ayling, Scot Argyle, Fred Sylvester, Nella Allen, Odiva and Seals, George French, Lolette and Lord.
SHEFFIELD HIPPODROME (rehearsal, 12).—Lily Flexmore, O'Wray and O'Dare, Musical Navvies, Thornley-Dodge,

**RAYMOND** HUGE SUCCESS NEW SHOW.

Edwin Lawrence, Dennis Neilson-Terry, Mafuziang Manchu Troupe.
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Arthur Ward, Lena and Peggy Chishcim, Dsimler and Eadie, Lorna and Toots Pounds, Douglass and Jones, Pasquali Brothers.
SOUTHEND HIPPODROME (rehearsal, 12.30).—Sydney Edwards, Harry Bedford, Luvaun, Berkeley and Turner, Arthur Prince, Jack Stocks, Miller and Canning.
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Halma, George Hoy, Rosie Reys, Alf. Thomas, Clark and Hamilton, Uniques, and company as booked.

**MISCELLANEOUS.**
ALDERSHOT HIPPODROME (rehearsal, 1).—Bros. Egbert, Little Miss Mary and Co., Pearl Mitchell, Dainty Danes, Fox and Hart, Chas. Grantley, Val Vett, Geo. Rymer.
ALDERSHOT—ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—Kenney and Cordon, Babe and Jeanette, Sisters Lanee, Harry Oxberry, Agnes Dale, Charles Gordon, Fred Forrest, Mabel Johnson, Arthur Clayton, The Hazeldenes, Corrie and Foote.
ASTON HIPPODROME (rehearsal, 12).—Non-Stop, Tom Williams, Jimmy Basso, Mlle. Zampa.
ATTERCLIFFE PALACE OF VARIETIES (rehearsal, 1).—Crazy Hicks and Pass, Risdon and Vedale, Mary Anderson, Slater and Rene, Harry Keeble, Frank and Rose O'Neill.
AYR PAVILION THEATRE (rehearsal, 1).—Arthur Woodville, Martin and Castle, Alec Shaw, Harry Moore, Nina and Nora, David Stewart.
BALHAM HIPPODROME (rehearsal, 11).—Bert Terrell, Gus Oxley and Co., Adam Tomlinson, Ada Cerito, Hyde and Cody, Clement May, Marie Crisetta, King and Gowan.
BATH PALACE.—Wright and Hartley, Patti Loftus, Stanford and Allan, The Mountfords, Jan De Martell, Robins and Wynn.
COVENTRY HIPPODROME (rehearsal, 1).—Hopkin Family, The Cardles, R. W. Willey, The Vedras, Marks and Barton, Holson and Bert, Billy Kuming.
DUBLIN EMPIRE (rehearsal, 12). — Fred Karno's Co., "Yes, Papa," Jack Kennedy, Gibbons Bros. and Harvey, and company as booked.
DUNDEE KING'S THEATRE (rehearsal, 12).—Grossmith and Malone's company, "Chu Chin Chow."
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Plaything of an Hour" company.
KINGSTON EMPIRE (rehearsal, 12.30).—Kirkby and Hudson, Johnson and Bert, A. D. Robbins, Iizuka and Partner, Walton and Lester, John Donald, Dorothy Meade.
LLANDUDNO PALLADIUM (rehearsal, 10.30).—Troubles, Jack Poulter, Elsie Denham, Melchi, Zellini, Jacks.
LONDON MUSIC HALL (Shoreditch Empire).—Brinn, France and Stewart, Balfour Twins, Elsie Carlisle, Virginia Clay, Great Maurice, Harry Thurston, Louis J. Seymour.
LUTON PALACE THEATRE (rehearsal, 11).—The Romanesca Quintette, Isa Wise, Dan Graham, Arthur Clifford.
NORTHAMPTON NEW THEATRE (rehearsal, 12).—Fayre Four, Dorothy Storm, Brothers Obo, Elsie Bartlett, Alec Fredson, The Avolos, Sam Barton.
PENGE EMPIRE (rehearsal, 12).—May Moore Duprez, Sammy Shields, Katie Hughes, The Monzos, The Werds Bros., Geo. Gilbey, Daley Cooper and Mabel Lait, Percy Honri.
PONTYPRIDD TOWN HALL (rehearsal, 3.30).—Hanlon Brothers and Co., Beswick Twins, Lee Worth, Olwen Owyn, Miller and Phlora, Frank O'Dell, Mutt and Jeff.
PETERBOROUGH EMPIRE (rehearsal, 1).—Geo. Bolton, Zona and Milroy, Fred Hutchings, Tess and Flo Le Roy, Mario Lorenzi, Sadler Elsie Four.
WALHAM GREEN GRANVILLE (rehearsal, 12).—Frank and Elsie, Millie Jillson, Trevor and Ware, Shirley and Ransome, Lillie Langtry, Theo-Bertos, Julot and Piero, Dick Henderson.

## THE "PEEP SHOW" NOVELTIES.

The audience at the Hippodrome on Monday had a really genuine surprise. Among the new turns introduced was Karyl Norman, who is known as the Creole Fashion Plate. Exquisitely clad in some beautiful frocks and cloaks, this delicately olive-complexioned young "lady" sings two or three numbers in a sweet, appealing soprano voice. Just as one is beginning to appreciate "her" slim beauty and pretty little voice the hat and wig are removed, and a deep bass voice exclaims, "Wal, I guess that is enough of that." The audience roared its appreciation of a perfectly kept secret. Mr. Karyl Norman is a very clever artist, and his turn is well staged. He sings equally well as a man or woman, and he was not allowed to go until he had given some half-a-dozen songs.

Another interesting addition to the show are the Weaver Brothers, known as the Arkansaw Travellers. As a musical turn it is probably unique. All their instruments are home-made, and a spade and a couple of hand-saws in their hands make remarkably good music. They, too, had a hearty reception on Monday afternoon.

One regrets that the Dickens scene, which gave some good opportunities for character acting by the clever company, has had to be taken out of the "Peep Show." There is plenty of excellent material left, however, and some first-class humour. Mr. Stanley Lupino keeps the ball of fun rolling all the time, Miss Mona Vivian's piquant work is another great attraction, and the charmingly graceful presence of Miss Annie Croft must also be mentioned. Those popular artists, Mr. Fred Allendale, Mr. Reginald Sharland and Mr. Albert Darnley, also contribute valuably to the success of the "Peep Show."

## BLACKPOOL EMPLOYEES' AGREEMENT.

### ARBITRATION POSTPONED.

A joint conference of the Blackpool proprietors and managers of entertainments and the representatives of the National Association of Theatrical Employees was held in the Board Room of the Winter Gardens, Blackpool, on Friday last.

The meeting, which was attended by representatives of all the principal places of entertainment in Blackpool, was presided over by Mr. Percy B. Broadhead, assisted by Mr. Percival Percival, president and secretary respectively of the Conciliation Board established in connection with the Provincial Entertainments Proprietors' and Managers' Association.

The local branch of the N.A.T.E. was represented by Mr. Joseph Platt (president), Mr. George Mitchell (secretary), together with Messrs. Fleming and Donelly, whilst Mr. J. W. Mitchell, J.P., attended as secretary of the Blackpool Trades and Labour Council. Mr. Terence Cannon, general secretary of the National Association of Theatrical Employees, assisted in the presentation of the case of the local employees.

The matter in dispute was the date of the termination of the current agreement, and as to whether it was in order, without previous notice, for the proprietors to ask for a reduction in the rates of pay at its conclusion.

After a discussion extending over three hours in duration agreement was obtained on the following terms:—

Resolved:—

(1) That this meeting of the Blackpool proprietors and managers, and the officials of the N.A.T.E. decides the existing staff agreement shall be considered as terminating on the 31st inst.
(2) That the employers and employees undertake to carry on until the 31st October next the same pay and conditions as at present obtain.
(3) That the Blackpool employers and employees agree to be bound as from 31st October next by the award of the arbitrator, Charles Kean, Esq., J.P., who deals at a joint sitting in October next with the Manchester and other district agreements.

## VARIETY THEATRE EMPLOYEES.

### N.A.T.E. RESOLUTION.

In the current issue of the N.A.T.E. Journal it is stated that, a dispute having arisen between the National Association of Theatrical Employees and the Proprietors of variety theatres in the Suburban Metropolitan Area with reference to the rates of pay and conditions of employment at the said theatres, the parties agreed under the constitution of the Entertainment National Industrial Council to refer the dispute to a Conciliation Board, who recommended that the terms and conditions contained in the agreement of March 29, 1920, shall continue in force in accordance with the terms of that agreement.

This was submitted to a meeting of London members at the Holborn Empire on Sunday, July 10, when the following resolution was unanimously agreed:

"That, having heard the report of our representatives on the finding of the Conciliation Board, we, the members, strongly approve the action of our representatives, Messrs. Cannon, Kemp and Skeggs in signing the recommendation.

"Further, we appreciate the friendly attitude of Mr. Walter Payne and Mr. R. M. Dix, as reported by our representatives.

"This meeting further expresses its belief that the best guarantee for harmony to exist in theatres, music halls and cinemas, is that every employer or employee should belong to their respective association or trade union exclusively confined to the entertainment industry."

## CARNIVAL AT STAMFORD BRIDGE.

### IN AID OF LONDON HOSPITAL.

Not the least of the attractions at the Sporting Carnival which opened on Monday at the Stamford Bridge Grounds are the variety programmes submitted by well-known artists during the two performances that take place daily. The carnival is in aid of the funds of the London Hospital, and a number of our leading actors and actresses have promised to lend their aid in the sacred cause of charity.

The opening performance of Monday was favoured by the fine weather, which make al fresco entertainments particularly enjoyable. Three stages have been erected at various parts of the ground, and the artists, after appearing on one stage, make their way in rotation to the other two, and thus give every person a chance of viewing the full performance. The three performances are run concurrently.

The opening programme was composed of eleven variety acts, all of them well suited to the open air. Ulrick presented a foot equilibristic act that won him applause, Wal Elmore and company submitted an acrobatic turn, Miss Beryl Riggs sang charmingly, and the Copeland Trio proved themselves banjoists of merit. A pleasing selection of dances were rendered by Sinclair's Three Diamonds, and musical turns were given by Dugani and Lady, and Mr. McPherson. Other acts reminiscent of the circus ring were: Crocket and Pony, Olrac and Nippers, Dubois, and Clown Leo and his dog.

A large attendance included many figures well known in the theatrical world, notable amongst them being Mr. Bert Coote and a party of ladies and gentlemen from the Vaudeville Theatre.

Amongst the artists who have promised their help to this most deserving charity are: Doris Ashton, the Adams Duo, Fred Allandale, Joyce Barbour, Betancourt, Lillian Braithwaite, Brandon and Smith, Brough and Gregory, Victoria Carmen, Betty Chester, Hayden Coffin, Bob Cory, Bert Coote, Nora Crenia, Marie Dainton, Josephine Davis, Albert Darnley, Thornley Dodge, May Moore Duprez, Tubby Edlin, Marie Goodwin, Gomez Trio, Bruce Green, Alice Hollander, Kirkby and Hudson, Lloyd and Montrose, Violet Loraine, Haidee de Rance, Beryl Riggs, Ella Shields, Mona Vivian, Rob Wilton, and Bert Feldman's Concert Party.

These artists will appear at various performances during the week. The bands of the First Grenadier Guards, "T" Division, "S" Division, Comrades of the Great War, and London Society of Compositors will render musical programmes.

## THE A.M.U. AT PORTSMOUTH.

Proceedings reminiscent of the recent boycott of the Shaftesbury Picture House by the A.M.U. were heard of at the meeting of the Portsmouth Branch of the C.E.A. on Tuesday, the 19th. The chairman (Mr. S. J. Flatau) said there had been considerable correspondence between the branch and the A.M.U. arising out of the recent struggle with Mr. Cook, of the Shaftesbury Hall, and what had transpired over that, which he would ask the secretary to explain.

Mr. Rutter said that at the last meeting of the branch a proposal was put forward that notice should be given to the A.M.U. for a reduction in the wages of the musicians employed in cinema orchestras from 2s. 6d. to 2s. per hour, and he was instructed to convene a meeting of the Conciliation Board to take that proposal into consideration. Since then he had had much correspondence with the head office of the Union with reference to Mr. Cook's boycott, and the terms of settlement. An agreement containing the terms of settlement had been signed on behalf of the A.M.U. by Mr. Williams, their general secretary, who had acted entirely throughout the dispute in the name of the Union, and had been put forward by them as their executive and general officer empowered to act and speak for them. He accepted the terms of settlement, signed them on behalf of his Union, and it was generally considered that the dispute was ended, and it remained only for the A.M.U. to take up the terms of settlement and act upon them. But it appeared now that the Union declined to be in any way bound by the settlement at which he had arrived. Consequently Mr. Cook had given notice of a motion to rescind the resolution forming the Conciliation Board, and that notice be given to the A.M.U. determining the Conciliation Board. That morning he received a letter from Mr. Gavazzi King, the general secretary of the C.E.A., informing him that the A.M.U. had amalgamated with the National Orchestral Union in a new Union to comprise the members of both associations, to be known as the Musicians' Union. He had discussed the matter with Mr. Flatau, their chairman, and he (Mr. Rutter) was of opinion that in view of the fact that the two associations had amalgamated and had become one Union, the Conciliation Board, as it at present stood, automatically ceased, and if it were needed a new Conciliation Board would have to be formed with the new Union.

A member asked if there was any need for them to recognise any musicians' union at all.

The chairman said the amalgamation, to which they were no party, put an end to their recognition of the A.M.U. If the new Union wanted recognition they would have to come and ask for it, and then it would be time for the branch to say whether they would accord them recognition or not. At present there was no recognition binding on the members.


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# "THE ERA" FILM SECTION

## TOPICS OF THE TRADE.

### A TRADE CHAMPION.

#### THE DEFENCE OF THE FILM.

I REGARD the invention of the cinematograph as one of the greatest misfortunes from which this country has ever suffered."

Thus said Lord Leconfield when refusing his patronage to a kinema fête held in aid of the Royal Sussex County Hospital the other day. The incident is really of no consequence at all, except to his Lordship, who apparently belongs to that class of peer who is apt to regard his public utterances as being if not exactly inspired, at any rate of paramount importance compared with the opinions of less exalted people.

We are grateful to him, however, for giving us the opportunity to raise a question which has been in our mind for some considerable time, and that is the urgent need for the inauguration of the position of a trade champion.

#### A SIGN OF PROGRESS.

For the last ten years or so, the screen has been the target, metaphorically speaking, for the vituperative and uncharitable missiles of those who are never happy unless they are decrying a habit, a fashion, or a vogue, which is popular with the vast majority. The Constitution, the Church, and the stage are likewise under continual assault, so that possibly it is really a sign of progression that the screen, although it as yet lacks tradition, is also deemed to be of equivalent importance in this respect. Unimportant and ineffective although many of the attacks on the film are, considered individually, nevertheless in the aggregate they must create considerable harm, particularly when they are made, as occasionally happens, by people of some standing and achievement in the world, such as leading lights of the Church or Bar.

The appointment of an official and qualified champion, whose business it would be to take up every one of these attacks, and reply to them in the Press, would gain such valuable publicity for the whole film trade, generally, that its desirability is undeniable. Of course, it would have to be a *sine qua non* that the selected defender would have to possess a thorough knowledge of the British film trade.

## ROUND ABOUT FILMLAND.

### Italian Film Actress's Visit—Worthing's New Cinema—British Enterprise Abroad.

**Two New George Clark Pictures.**

Ivy Duke and Guy Newall, just back from Nice, have recently finished the filming of two fine pictures, "The Bigamist" and "The Persistent Lovers," both of which will be shown in the course of the next two or three weeks. A new film from George Clark Productions is looked forward to eagerly, especially one in which these two popular stars have played the chief parts.

**Italy's Film Favourite.**

Pina Menichelli, the well-known Italian film actress, who is making a brief but welcome visit to our shores, is the idol of picture-goers in Southern and Eastern Europe. Chosen by the Unione Cinematografica Italiana as the exponent of Paula Grey in "The Second Mrs. Tanqueray," Miss Menichelli, in whose family the theatrical tradition has been practically unbroken for nine generations, was originally trained for the stage, where she won considerable distinction before her charm and talent induced the directors of the Cines Co. to persuade her to appear before the motion picture camera. Since that day she has appeared in some twenty-five films. Many of them have achieved success in this country, including "The Ironmaster" and "A Woman's Story," which is released for public exhibition this month.

**"The Adventures of Mr. Pusher Long."**

The Derwent Miall series of "The Adventures of Mr. Pusher Long" are forging ahead at Kenneth Graeme's Studio at Kew. The third of the series, which is now well in hand, has a suggestion of cannibalism in its title, "War at Wallaroo Mansions." It really deals, however, with an amusing series of incidents arising out of the jealous rivalry that exists between the tenants in large blocks of flats. Miss Hilda Vard and Mr. Graham Henley are starring in this film, which will be short, crisp and clean.

**New Cinema for Worthing.**

On Monday, the 18th inst., Mrs. Chapman, J.P., Worthing's Lady Mayor, opened a new and palatial cinema, to be known as the New Dome Cinema, built for Mr. Adolf Seebold, proprietor of the Theatre Royal. The new cinema, which is a most luxurious place on the Marine Parade, has been constructed from what was formerly used as a skating rink. The original maple floor has been left, and the cinema floor has been placed on it with an excellent rake. A new and ornate ceiling has been put in, and in the centre are two large domes, admirable for ventilation, but every part of the old building has been concealed beneath oak panelling. There is to be a luxurious lounge, which will be brilliantly illuminated. In the scheme of mural and tapestry decorations a charming shade of blue has been adopted, and the ceiling decorations and the upholstered seats all match in the same shade of colour. In the operating box the latest machines have been installed, and the projection appeared to be quite perfect at the first performance. For the opening ceremony there was a large attendance, members of the Town Council and the Magisterial Bench being present. On her arrival the Mayor was presented with a charming bouquet by Miss Sonia Seebold, the small daughter of Mr. and Mrs. Seebold.

**Theatre Royal, Leamington Spa**

Messrs. Harris and Gillow, of 451a, Oxford-street, London, W., are offering for sale by auction at the London Auction Mart on Sept. 7 (unless previously disposed of), the well-established, fully licensed, freehold theatre, known as the Theatre Royal, Leamington Spa. It is at present running as a successful legitimate theatre, but can be converted to a super cinema with practically no structural alterations. It seats over 1,000, and is well equipped with large stage, dressing-rooms, bars, &c., and will be sold with vacant possession.

**Film Actress's Narrow Escape.**

During the taking of some garden scenes for "The Imperfect Lover," which Mr. Walter West is producing, Miss Violet Hopson was filmed reclining in a hammock erected between two fine old trees. The scenes were completed, and the company prepared to move to another part of the garden. As they were collecting scripts, properties, and other equipment, a huge bough of one of the trees, weighing just on a ton, and measuring forty feet in length, crashed down, after a warning crack, and landed just on the spot where the company had been at work. Fortunately no one was hurt. It is interesting to note that one of the dogs which Miss Hopson was using in the scene evidently sensed danger, for nothing would persuade him to remain near the tree, to be filmed; and after Miss Hopson had spent a quarter of an hour trying to coax him to remain in the scene, he became still more uneasy. It was then decided to "cut" the canine actor out of the scene. Only five minutes after the dog had scampered away the bough fell.

**British Enterprise Abroad.**

It is said that the visitor always sees more than the resident, and that, for example, many Londoners have never visited the Tower. Similarly, the natives of the Tyrol were astounded at the number of things they found they had not utilised in their own proximity when the British and Colonial Film Company arrived on the scene, and engaged the biggest circus in the country for their "Puppet Man" production. Into this building, somewhat similar in size to the Albert Hall, they had to fetch every lamp they could find in the place, and even borrow some Government searchlights. Then the trouble began. There was not enough "juice" available for all the lights, unless the public electricity services were dislocated. This was out of the question, so the actors had to do their work when the remainder of the city was at rest: from Saturday noon to Monday morning, including the night time. The big sensation in this scene is a real fall from the circus roof to the sawdust ring.

**Big Liverpool Cinema.**

Before the Liverpool Theatrical Licensing Bench, on Friday, there was considerable opposition to the application for the approval of plans for the erection of a new super-cinema house at the corner of Upper Parliament-street and Berkley-street. The site now consists of a garage and stables, all old buildings, situated in a residential neighbourhood. The promoters purchased same for £15,000, and the cinema, which is to be called the Rialto, when completed, will cost £200,000. There will be a ball-room and restaurant attached.

Opposition came from several adjoining public institutions, and churches, as well as private residents. The magistrates approved the plans, subject to the regulation of the Health Committee being observed.

Plans were also approved for picture houses to be erected at the corner of County-road and Pym-street, and at the junction of Salisbury-street and Everton-road.

**Justine Johnstone.**

The first American "star" to settle in England and to work here is Miss Justine Johnstone, who arrived on the "Olympic." Her plan of production is entirely her own, and she is choosing this country as a base for operations because of the advantages of the architecture, scenery, and in a general way artistic atmosphere. Miss Johnstone is leasing a house in Belgravia, and will also rent a picture studio for interior photography.

**Rural England.**

The present has been a record summer for the film producer in this country, and as a result more English scenery will be seen on British screens in 1922 than ever before. Mr. Walter West has made full use of the excellent weather, and in two of the most recent Broadwest films, only three or four interior sets are shown throughout the productions. "Christie Johnstone" has been set almost entirely in the fishing village and surrounding district of Auchmithie, and "The Imperfect Lover" reflects the beauties of the Berkshire countryside, its river resorts, and villages.

**"Way Down East."**

Sir Alfred Butt, by arrangement with A. C. Berman, the general manager of the Allied Artists' Corporation, Ltd., will open a season at the Empire Theatre on Sept. 5 with "Way Down East." This will be the initial showing in England of this big D. W. Griffith production, in which Miss Lillian Gish and Mr. Richard Bartholmess play principal parts.

**Thomas Meighan.**

Thomas Meighan, who will be remembered for his remarkable work as the leader of the band of crooks in "The Miracle Man," and as the butler in "The Admirable Crichton," is visiting England this season, and it is announced that he will arrive in a few weeks' time. Meighan was intended by his parents to be a doctor, but after several years' study he found he preferred the stage. He attracted the attention of Henrietta Crossman, who, being in need of an extra man for the company, engaged him for a small part in "Mistress Nell." He knows London well, for he played a leading part in "The College Widow" and "Broadway Jones" during the London season, and on his return to New York he joined the Famous-Players Lasky company, appearing in his first picture, "The Fighting Hope." Since then he has played in many well-known pictures with Pauline Frederick and Miss "Billie" Burke.

### FORTHCOMING TRADE SHOWS

LONDON.

The Girl from Nowhere (Ideal), New Gallery, 11.30, July 27.
Around the Town, 6, Denman-street, 2—5, July 27.
Blind Love (Anchor), Stoll Picture Theatre, 11.30, July 27.
An Old-Fashioned Boy (Famous-Lasky), Super Cinema, 11.0, July 29.
The Ordeal of Ouette (Ideal), New Gallery Kinema, 11.30, July 29.

BIRMINGHAM.

Autumn of Pride (Gaumont), Scala, 11, July 27.
Autumn of Pride (Gaumont), Own Theatre, 2.30 and 4, July 27.

BELFAST.

In His Grip (Gaumont), Own Theatre, 11, July 27.

CARDIFF.

The Lurking Peril (F.B.O.), Cinema Exchange, 12, July 27.

DUBLIN.

The Lamplighter (Fox), Sackville P.H., 11.30, July 27.
A Yankee at the Court of King Arthur (Fox), La Scala, 11.30, July 28.

GLASGOW.

Beau Revel (Famous-Lasky), R'field-street Cine House, 11, July 27.
The Idol of the North (Famous-Lasky), R'field-street Cine House, 11, July 27.
The Plunger (Fox), Grand Central P.H., 11, July 28.

LEEDS.

The Gilded Lily (Famous-Lasky), Cinema Exchange, 10.30, July 27.
The Mother Heart (Fox), Cinema Exchange, 10.45, July 28.

LIVERPOOL.

Hush (Gaumont), Palais de Luxe, 11, July 27.
Dangerous Business (International), Scala, 11, July 27.
The Gilded Lily (Famous-Lasky), Palais de Luxe, 11, July 28.
The Tiger Band (Regent), Futurist, 10.45.

MANCHESTER.

The Tiger Band (Regent), Midland Cinema, 10.45, July 27.
The Gilded Lily (Famous-Lasky), Futurist, 11, July 27.
Children of the Night (Fox), Deansgate P.H., 10.45, July 28.
Dynamite Allen (Fox), Deansgate P.H., 10.45, July 28.
Dangerous Business (International), Midland P.H., 11, July 28.

NOTTINGHAM.

Candytuft—I Mean Veronica (Gilbert Films), Picture House, 11, July 27.

SHEFFIELD.

Autumn of Pride (Gaumont), Picture Palace, 11, July 27.
A Big Punch (Fox), Electric Palace, 11, July 27.
Under Northern Lights (F.B.O.), Own Theatre, 3, July 28.

### "THE AUTUMN OF PRIDE"

A BREATH OF THE FRAGRANT COUNTRY.

Production ..... Westminster
Type ..... Drama
Star ..... Nora Swinburne
Length ..... Six Reels
Distributors ..... Gaumont

"The Autumn of Pride" has some exquisite country scenes, and Miss Nora Swinburne, an artist of proved strength and beauty, is another of the chief attractions of this film. The photography is excellent, and the interior settings adequate. There can be nothing but praise for the manner in which the story has been presented. Every member of the supporting cast gives a convincing performance, and the homely atmosphere of the typical country village has been splendidly caught.

### MUSICAL SUGGESTIONS.

For Film "Musical Suggestions" see page 6.

OAA

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## TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

### "ALL SORTS AND CONDITIONS OF MEN."

FINE SCREEN VERSION OF A FAMOUS NOVEL.

Production ..... Ideal
Stars ..... Renée Kelly and Rex Davis
Type ..... Drama
Length ..... Five Parts

This film is a clever adaptation of Sir Walter Besant's well-known story, which, on account of its vivid indictment of the sordid lives led by the inhabitants of the East End, was instrumental in bringing about acts of amelioration, not the least of which was the building of the fine People's Palace in Mile End. The story mainly concerns the adventures of a young woman named Angela Messenger, who, inheriting a huge fortune as the result of her parents' profits from a brewery, decides to use her wealth for the benefit of those from whom it had been acquired. With the idea of finding out for herself what they most needed, Angela poses as a comparatively poor girl, changes her name to "Miss Kennedy," starts a small business, and so comes into direct contact with "all sorts and conditions" of people. Fortunately for the scheme she meets with a young fellow named Harry Goslet, who, adopted as a child by a benevolent peer, resolves, when he reaches manhood, to fend for himself, and goes back to the place of his birth. It is not surprising that these two young people, with ideas in common and full of sympathy for the downtrodden, soon fall in love, and each, unaware of the other's identity, plight their troth, "Miss Kennedy" later finding that her working-man lover has been educated as a gentleman and is heir to large estates, while Harry discovers that the struggling young woman he is to make his wife is the rich but kind-hearted Angela Messenger, the owner of a famous brewery. The great scene of the play is that where Harry, indignant at an affront offered Angela by a prize-fighting bully, tackles this fellow in his own style and administers a sound thrashing, exacting an abject apology. Miss Renée Kelly, as the heroine, is dainty and convincing; Mr. Rex Davis manly and breezy as Harry; whilst Mr. James Lindsay in an unusual part, admirably disguised, contributes an effective characterisation. The other parts are admirably filled, and the production is in all respects satisfactory.

*[See our Film Markings.]*

* * *

### "THE ONE-MAN TRAIL."

FATHER'S DEATH AVENGED BY SON.

Production ..... William Fox
Type ..... Drama
Star ..... Buck Jones
Length ..... Five Reels

If there is nothing very original in "The One-Man Trail," it is a powerful Western drama that is sure of success. Buck Jones, in a cowboy role, acts with strength and sincerity, and is capably supported. The thrills essential to a production of this description have not been omitted, and the photography is good. Returning home after a lengthy absence, Tom Merrill finds his father shot, and his sister eloped with the murderer. He swears to his weeping mother that he will exact vengeance, and after much journeying runs across his man in a small Western town. Grace, the sister, is now neglected for another girl, but the latter scorns the unwelcome advances, showing marked preference for Tom. With a new interest to spur him on, he is more determined than ever to get his man, and eventually succeeds, and also wins the girl he loves.

* * *

### "THE MARRIAGE PIT."

LOVE AND FINANCE.

Production ..... Universal
Type ..... Drama
Star ..... Frank Mayo
Length ..... Five Reels
Distributors ..... F.B.O.

"The Marriage Pit" is scarcely worthy of so fine an actor as Frank Mayo, but he acquits himself admirably, and adds considerably to the film's worth. The theme has its locale in Wall Street, but there is little action. The familiar story tells of a girl's marriage to a man she dislikes in order to save her father from financial ruin. She flirts with an old admirer, who tries to effect the husband's ruin, and at this point the wife awakens to a realisation of her love. The husband appears to put up a very mild fight, but eventually he comes off top dog, and there is a happy ending.

* * *

### "THE TIGER BAND."

MYSTERY, THRILLS, AND ROMANCE.

Type ..... Serial
Star ..... Helen Holmes
Length ..... Fifteen Two-reel Episodes
Distributors ..... Regent

"The Tiger Band" is a serial of many thrills, if the melodramatic Chinaman portion is scarcely convincing. Chang, for some reason, desires the lives of an ex-railroad man and his daughter, and he plans his wicked schemes in a stronghold, with a ferocious tiger as his companion. The element of mystery increases in strength with the introduction of a masked stranger, who apparently has Chang under his little finger. Helen Holmes makes a welcome reappearance, acting with all her well-known dash and fearlessness, and she is assisted by a very capable cast, including Jack Monder. From a technical point "The Tiger Band" is perfect.

*[See our Film Markings.]*

* * *

### "BEAU REVEL."

MALE FLIRT'S PUNISHMENT.

Production ..... Famous-Lasky
Type ..... Drama
Star ..... Florence Victor
Length ..... Five Reels

"Beau Revel" is an artistic and enthralling entertainment, perfectly staged and perfectly acted. The story is original, and holds the interest to a marked degree, while the finale is forceful and tragic. Louis Stone is deserving of the highest praise for his portrayal of the name-role, and Florence Victor is good as the very likable heroine, the supporting cast doing admirable work. Beau Revel is a notorious ladies' man, but to his son he is a god of wisdom and good fellowship. In the throes of a sincere love-affair the boy enlists his father's aid, and after meeting the girl Beau suggests that he should take her about for a short period to see if she is worthy of his son's love. The trifler with woman's affections soon finds that for the first time he is really in love, and, forgetting all sense of fair play, he proposes. He is refused, and the girl, learning of a wager that has been made, angrily upbraids both father and son. The latter tells his parent exactly what he thinks of him, and alone, and with love denied him, Beau Revel, haunted by thoughts of the past, commits suicide.

*[See our Film Markings.]*

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### "THE IDOL OF THE NORTH."

LAWLESS PUNISHMENT OF DANCE-HALL QUEEN.

Production ..... Famous-Lasky
Type ..... Drama
Star ..... Dorothy Dalton
Length ..... Five Reels

Drothy Dalton deserves finer material than "The Idol of the North," a typical dance-hall subject. The action is swift and the theme strong, and there are one or two really "big" scenes, one of them depicting the marriage of the dance-hall queen to a drunken stranger. Dorothy Dalton acts splendidly throughout, and proved herself a very versatile artist.

### BRITISH FILMS FOR ITALY.

**A TRIANGULAR INTERVIEW.**

By MARK E. PERUGINI.

British film producers, threatened with an oppressive American tariff, which, by October, may practically close the Western market, would do well to study the growing demand for British films on the Continent, especially in Italy.

"There is a ready market in Italy for British productions," declared Signor Carlos Amato, head of the Rinascimento Company, which—associated with the U.C.I.—is now engaged in screening Sir Arthur Pinero's "The Second Mrs. Tanqueray," with Amleto Palermi as producer, and a cast of famous Italian players, headed by Pina Menichelli, in Mrs. Patrick Campbell's original part of Paula, and Signor L. Pavanelli as Aubrey Tanqueray.

The company's flying visit to London for British "locations," gave me the chance of an interesting chat with Signor Amato, Miss Menichelli, and with Mr. D. Galli, managing-director of the L.I.F.T., as a tactful interpreter in moments of difficulty. As to the threatened "Italian invasion" of the British field, Signor Amato smiled.

**Production Essentially British.**

"While we are naturally glad of the increasing demand for our productions, there is no need for British anxiety," he said, whimsically. "On the contrary, the Italian people are very eager to know more, through the medium of the film, of the social life and scenery of other countries, particularly that of the British people, for whom they have always had especial sympathy and admiration. But such productions should be essentially British in story and setting. It is one reason why we have come to London now to produce 'The Second Mrs. Tanqueray'—the first purely English story to be filmed by the Rinascimento, and the forerunner of a big series of English plays and novels which we are picturising for the Italian screen."

**A Classic of Modern Drama.**

"The play is very popular on the Italian stage, is it not?"

"Yes! It is reckoned by us among the classics of modern drama, and is in the repertory of every Italian theatre of importance. The part of Paula Tanqueray is, of course, one of Signora Eleonora Duse's favourite rôles; and it is very finely acted, too, by Emma Grammaticca, with whom, it is interesting to note, Miss Pina Menichelli appeared as Tanqueray's daughter, and is now to play the title-rôle in the screen version of the drama."

(Now Miss Pina Menichelli is a true Italian blonde, of whom Shakespeare *ought* to have written: "The hand that hath made you fair hath made you good"; and with her soft, gold hair, blue eyes, naturally clear complexion, and an almost English type of beauty, suggests "ingenue" rather than tragedy. Words failing for such a situation, Signor Galli kindly recalled that Miss Menichelli had mainly appeared in tragic rôles, for instance, as heroine of "A Woman's Story" (now being shown in the West-End), and of "The Royal Tiger," "A Young Man's Romance" (from Feuillet's novel), and of "The Naked Truth" and "The Critical Age," incidentally mentioning that, on the strength of her performance in the two last, a big renter has booked from the company no fewer than twenty first subjects in which she appears.

**Value of Stage Experience.**

"From your performance of Tanqueray's daughter on the stage, and now the title-rôle for the film, your versatility is evident, Miss Menichelli, so perhaps the following question may be ventured? Certain well-known screen players in America have become so without the previous stage experience which most of the best film artists have had. May one ask if the majority of Italian screen players have been recruited from the theatre, and if you have found theatrical experience help you in your work for the screen?"

"All film artists in Italy have graduated from the stage," she replied, with charming emphasis. "It is natural; for to have had no stage experience means that the film novice has everything to learn, and in studying acting under the peculiar conditions imposed by the screen, she may end in finding her artistic abilities somewhat limited. While the stage affords an excellent preparation for the film, the screen work, on the other hand, enriches and completes one's stage experience, through the training it gives in silent and therefore subtler dramatic expression, together with greater physical poise and repose. Needless to say, I have found my stage experience of 'Mrs. Tanqueray' invaluable now that I am playing the title-rôle in the film version of the play."

"You like the rôle?"

"Yes. It is a fine part in a wonderful play; and I am glad of the opportunity it has given me to come to London. Indeed, my only regret is that I have not enough English to express my gratitude for everyone's kindness while we have been here 'on location.'"

**Appreciation of British Scenery.**

Signor Amato then remarked on the obvious advantages of such visits to ensure the right local atmosphere for a British drama, adding: "Much can be done in our big studio at Rome in the way of taking interiors; but, of course, not all. While we are happy in having many players who are familiar with English literature, drama, and social life, we have also expert British advisers on our staff to ensure that a film version of a British novel or play shall be correctly presented. Italian audiences are quick to note differences from the life and scenery of their own country, and such films therefore have an educational effect in creating a more intimate appreciation of the popular life and scenery of Great Britain—a country to which Italy has for so many centuries been bound by ties of intellectual and political sympathy and regard. Thus there should be an ever-growing demand for British films in Italy, where they are already in great favour among all classes."

## FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.

Suit high-class audience ..... A | Suit sensational audience ..... C
Suit average audience ..... B | Suit any audience ..... D

**EXCLUSIVES.**

| Released. | Name. | Brand. | Description. | Feet. | Marks. | Suitability. |
|---|---|---|---|---|---|---|
| Aug. 9, 1921 .. | All Sorts And Conditions Of Men | Ideal-Trivelle | Drama | 5000 | 8¼ | B |
| Feb. 13, 1922 .. | The Woman Of His Dreams | Stoll-Shaw | Melodr'ma | 5000 | 8¼ | B |
| April 24, 1922 .. | The Tiger Band .. .. .. | Regent-Helen Holmes | Service | 15-2 | 8¼ | CB |
| May 22, 1922 .. | The Dear Fool .. .. .. | Stoll-Shaw | Comedy-Drama | 6000 | 9¼ | BD |
| May 27, 1922 .. | The Witching Hour .. .. | F.P.L. | Drama | 6000 | 9 | B |
| May 29, 1922 .. | The Woman And The Fan .. | Stoll-Plaissety | Melodr'ma | 5500 | 8¼ | B |
| June 19, 1922 .. | Frailty .. .. .. .. | Stoll | Melodr'ma | 5500 | 9 | CB |
| July 5, 1922 .. | Beau Revel .. .. .. | F.P.L. | Drama | — | 9¼ | AB |
| July 24, 1922 .. | Children Of The Night .. | Fox | Melodr'ma | 5000 | 9 | B |
| July 27, 1922 .. | Dynamite Allen .. .. | Fox | Melodr'ma | 4500 | 8¼ | B |
| Aug. 28 1922 .. | The Knave Of Diamonds .. | Stoll-Plaissety | Melodr'ma | 6300 | 9¼ | B |
| Sept. 4, 1922 .. | Under Northern Lights .. | F.B.O.U. | — | 5000 | 9 | B |
| Notknown | The Tragedy Of A Comic Song | Stoll-British | Comedy | 1000 | 9 | B |
| Notknown | Buffalo and Bill .. .. | Latinia-Torino | Service | 1200 | — | — |
| Notknown | British Types .. .. .. | Sale Gallia, 31, Frith Street. In aid of Earl Haig's Fund. | Interest | John Betts | 1000 | — | — |

**OPEN MARKET.**

| | | | | | | |
|---|---|---|---|---|---|---|
| July 21 .. | Around The Town .. .. | — | — | — | 8¼ | D |
| July 23 .. | Pathé Pictorial .. .. | — | — | — | 8¼ | D |
| July 25 .. | Pathé Gazette .. .. .. | — | — | — | 9 | D |

# ON THE ROAD.

**PLAYS.**

* ABBOTT (E. R.) CO.—July 25, Palace, Newcastle; Aug. 1, Queen's, Berwick-on-Tweed.
* ARE YOU A MASON?—July 25, Stratford.
* AT THE VILLA ROSE.—July 25, Opera House, Southport.
* BAYNTON SHAKESPEAREAN CO. (HENRY).—July 25, P.O.W., Birmingham.
* BEGGAR'S OPERA. — July 25, O.H., Harrogate; Aug. 1, Lyceum, Edinburgh.
* BEHIND THE SCENES.—July 25, Metropole, Bootle; Aug. 1, Hip., Burslem.
* BELLE OF NEW YORK. — Aug. 1, Grand, Leeds.

BILLETED.—July 25, Lyceum, Sheffield.
BLOOR AND PHILLIPS REP. CO. — July 25, Empire, Taunton.
BROADWAY JONES.—July 25, Pal., East Ham.

* BROWN SUGAR (MAINWARING-DUNSTON).—July 25, Royal, Morecambe; Aug. 1, Globe, Deal.

BUCCANEERS, THE. — July 25, Hip., Richmond.

* CARL ROSA OPERA CO.—July 25, T.R., Newcastle; Aug. 1, Palace, Tynemouth.
* CARLTON WALLACE (REP.) CO. — July 25, T.R., Norwich; Aug. 1, Grand, West Hartlepool.
* CHARLEY'S AUNT.—July 25, Court, Liverpool; Aug. 1, Royal, Rochdale.
* CHARM SCHOOL (MACDONALD AND YOUNG). — July 25, Hip., Margate, 28, Globe, Deal; Aug. 1, Hip., Golders Green.

CIRCUS QUEEN.—July 25, Hanley.

* CORENTZ REP. CO. (LEAH).—July 25, Hip., Mexborough.
* DADDY LONG-LEGS (MACDONALD AND YOUNG).—July 25, T.R., Yarmouth; Aug. 1, South Parade Pier, Southsea.

D'ALBERT (FRED) REP. CO.—July 25, T.R., West Bromwich.

* DAWN OF HAPPINESS. — July 25, Palace, Chelsea.

D'OYLY CARTE OPERA CO.—July 25, Theatre Royal, Brighton; Pleasure Gardens T., Folkestone.
D'OYLY CARTE OPERA CO. — Aug. 1, T.R., Brighton; Palace, Ramsgate.
EDGE O' BEYOND.—July 25, Aug. 1, T.R., Glasgow.
ELIZA COMES TO STAY (JACK ESMOND).—July 25, Brixton Theatre, S.W.

* ELIZA COMES TO STAY (PAYNE SEDDON).—July 25, T.R., Halifax; Aug. 1, Hippo., Huddersfield.
* FACE AT THE WINDOW.—July 25, O.H., Coventry; Aug. 1, T.R., Leeds.
* FAIR AND WARMER. — July 25, Royalty, Barrow-in-Furness; Aug. 1, Gaiety, Douglas, I.O.M.
* FAIRFAX (BETTY) CO. — July 25, Artillery, Woolwich.
* FANNY'S FIRST PLAY (CHAS. MACDONA). — July 25, Knightstone Pav., Weston-super-Mare; Aug. 1, Burnham, Lynton, Minehead.

FIND THE LADY.—July 25, Penge; Aug. 1, Whitby.

* FORBES - ROBERTSON, FRANK.—July 25, T.R., Hanley.
* GARROD, WALTER V. (Repertory).—Aug. 1, Royal, Jarrow-on-Tyne.

GET RICH QUICK WALLINGFORD.—July 25, Penge.

* GOING UP (MACDONALD AND YOUNG).—July 25, T.R., Bognor, 28, T.R., Bognor; Aug. 1, Grand, Llandudno.

HAPPY MAN.—July 25, T.R., Blackburn.

* HATHAWAY-BARON REPERTOIRE CO.—July 25, T.R., Rochdale; Aug. 1, T.R., Bury.

HIS LITTLE WIDOWS.—July 25, W.G., New Brighton; Aug. 1, R.T., Morecambe.
HOUSE OF PERIL.—July 25, Luton.
HOWETT, E. C. — July 25, Grand, W. Hartlepool.

* HUNKY DORY.—July 25 and Aug. 1, King's, Glasgow.

IT.—Aug. 1, Leamington.

* IRENE (N.) (MACDONALD AND YOUNG).—July 25, Devonshire Park Eastbourne; Aug. 1, Gaiety, Hastings.
* IRENE (S.) (MACDONALD AND YOUNG).—July 25, T.R., Worthing, 28, T.R., Bognor; Aug. 1, Pav., Weymouth.
* JEFFERSONS, THE.—July 25, Grand, Llandudno.

JOYCE.—July 25, Empire, Glossop.

* KIRI.—July 25, O.H., Blackpool.

KIMBERLEY AND CLYDE'S REP. CO.—July 25, T.R., Blyth; Aug. 1, Hip., Bolton.
LADY SLAVEY.—July 25, O.H., Northampton; Aug. 1, Alexandra, Hull.

* LAWRENCE (LEONARD) REP. CO.—July 25, T.R., Edinburgh.
* LILAC DOMINO (MACDONALD AND YOUNG).—July 25, T.R., Portsmouth; Aug. 1, T.R., Bognor, 4, Hip., Margate.

LISTER AND BARCLAY REP. CO. — July 25, Grand, Hull.
LIZZIE.—Aug. 1, Palace, Chatham.

* LORD RICHARD IN THE PANTRY. —July 25, Pier, Eastbourne.

LUCK O' LOVE.—July 25, T.R., Bilston.

* MAID OF THE MOUNTAINS (N.) (MACDONALD AND YOUNG).—July 25, Aquarium T., Yarmouth; Aug. 1, Regent T., Lowestoft.
* MAN FROM TORONTO. — Aug. 1, New Quay (3), Penzance (3).
* MAN WHO CAME BACK. — Aug. 1, T.R., Halifax.

MIDNIGHT WEDDING.—July 25, T.R., York; Aug. 1, Kendal (3), Ulverston (3).
MISSY JO.—July 25, Grand, Southampton.

* MR. MANHATTAN.—July 25, Emp., Leeds.
* MR. PIM PASSES BY (DUDLEY STUART). — July 25, Jersey (3), Guernsey (2); Aug. 1, Winter Gardens, Teignmouth (3), T.R., Bognor (3).

MUDDLER, THE.—July 25, Palace, Walthamstow; Aug. 1, T.R., Lincoln.

* MY OLD DUTCH (CHEVALIER).—July 25, Empire, Kingston; Aug. 1, Playhouse, Cardiff.

MY OLD DUTCH (NORMAN).—July 28, T.R., Worthing; Aug. 1, Bury St. Edmunds.
MY SWEETHEART (L. M. A.).—July 25, Pier Pavilion, Southport; Aug. 1, Bangor (3), Rhyl (3).

* NINTH EARL (WALTER MAXWELL & H. W. PHILLIPS CO.).—July 25, Gaiety, Dublin; Aug. 1, O.H., Belfast.

NOTHING STOPS CORNELIUS.—July 25, Palace, Clacton-on-Sea.
OH, BETSY.—July 25, Granville, Walham Green.

* O'MARA OPERA CO.—July 25, Sardonis, Stafford.

OSMOND CO. (MRS. FRED).—July 25, Hip., Chesterfield.
PADDY, THE NEXT BEST THING. — July 25, Pal., Ramsgate.

* PARTNERS, THE.—July 25, Grand, Llandudno.
* PEG O' MY HEART (MACDONALD AND YOUNG).—July 25, South Parade Pier, Southsea; Aug. 1, Palace Pier T., Brighton.

PERI, THE SLAVE OF LOVE.—July 25, Prince's, Bristol.
PRETTY PEGGY (REDFORD AND RUSS).—July 25, Metro., Manchester.

* PRIVATE SECRETARY.—July 25, Spa, Whitby (3), 28, Opera House, Bridlington (3); Aug. Prince's, Manchester.

ROMANCE.—Aug. 1, D.P., Eastbourne.
1, Central Pier, Morecambe.

* ROMANCE OF THE ROSARY.—July 25, Hippo., Bolton.
* ROTTERS.—July 25, O.H., Burton-on-Trent; Aug. 1, Hippo., Clacton.

ROXANA.—July 25 and Aug. 1, Grand, Hull.

* ROYAL DIVORCE. — July 25, O.H., Belfast.
* SEVEN NIGHTS IN LONDON (N.).—July 25, C., Bedford; Aug. 1, G., Luton.
* SEVEN NIGHTS IN LONDON (S.).—July 25, E., Clydebank.
* SHELLEY (HERBERT) REP. CO.—July 25, Hip., Dalton.
* SHERLOCK HOLMES (LEO TROOD). —July 25, Town Hall T., Cromer; Aug. 1, Town Hall T., Hunstanton.

SHOULD A HUSBAND FORGIVE? — July 25, Hip., Chesterfield; Aug. 1, T.R., Sheffield.

* SILVER KING.—July 25, T.R., Leeds.
* SOLLED.—Aug. 1, M., Glasgow.
* SOUTHERN MAID (GEORGE EDWARDES, LTD.).—Aug. 1, T.R., Hanley.

STEPHENS (DOT) REP. CO. — July 25, Grand, Halifax.

* STEPHENSON (C. A.) CO.—July 25, Runnacleave, Ilfracombe.
* SYBIL (GEORGE EDWARDES, LTD.). —Aug. 1, P.G.T., Folkestone.
* TANTALISING TOMMY (LEO TROOD).—July 25, Town Hall T., Cromer; Aug. 1, Town Hall T., Hunstanton.

TARZAN OF THE APES.—July 25, Emp., Salford.

* THREE WISE FOOLS.—Aug. 1, Aldershot.
* TIGER'S CUB (LEO TROOD).—Aug. 1, Town Hall T., Hunstanton.

TOTO (ALEXANDRA HUMPHREYS).—July 25, Grand, Swansea.
TRIP TO PARIS.—July 25, Hip., Salford.

* VERY IDEA.—July 25, T.R., King's Lynn.
* WALLACE (G. CARLTON) REP. CO.—July 25, T.R., Norwich.

WEEK-END, A. — July 25, Town Hall, Pontypridd.
WELFITT-GRAY REP. CO.—July 25 and Aug. 1, T.R., Leicester.

**REVUES.**

AFGAR.—July 25, Opera House, Scarborough.
ALL BLACK.—July 25, Palace, Watford.
BEHIND THE SCENES.—July 25, Met., Bootle.
BRAN PIE.—July 25, Grand, Blackpool; Aug. 1, Hip., Dublin.
BUZZ ALONG.—July 25, Osborne, Manchester.
CABARET NIGHTS. — July 25, Tivoli, Hull.

* CHARLIE GOES EAST. — July 25, Empire, Edmonton.

CIRCUS QUEEN.—July 25, Grand, Hanley.
DON'T WORRY.—July 25, Hip., Wrexham.

* DREAM GIRL.—July 25, Hip., Northampton.

EASTERN NIGHTS.—July 25, Pal., Chatham; Aug. 1, Grand, Gravesend.
EN CASSEROLE.—July 25, Emp., Chatham.
EYE-OPENER.—July 25, Hip., Preston.

* FOLLIES OF 1921.—July 25, Hip., Newcastle.

FOOTLIGHT FROLICS.—July 25, Hip., Dover; Aug. 1, Grand, Halifax.
FRENCH BEANS.—July 25, Hip., Huddersfield.
GIRL O' MINE.—July 25, Hip., Bury.
GREAT SCOTT.—July 25, Queen's Park Hip., Manchester.
GUESS AGAIN.—July 25, Hip., Cannock.
HEADS OR TAILS. — Aug. 1, King's, Longsight (Manchester).
HELLO, BLACKPOOL. — July 25, Hip., Eastbourne.
HELLO, CHARLIE.—July 25, Grand, Walsall; Aug. 1, T.R., Merthyr Tydvil.
JOYBELLS.—Aug. 1, Rugby.
JOY NIGHTS. — July 25, Emp., Peterborough.
KEEP GUESSING.—July 25, Pal., Aberdeen.

* KICK OFF.—July 25, Pal., Tottenham.

KINEMA KID. — July 25, Alexandra, Ilfracombe.
LADS OF THE VILLAGE.—July 25, Hip., Wigan; Aug. 1, Hippo., Devonport.
MIDNIGHT FROLICS.—July 25, Emp., Cardiff.
MILES OF SMILES. — July 25, Grand, Doncaster.
MOVIE MAID.—July 25, Grand, Stockton; Aug. 1, Gaiety, Houghton.
MR. TOWER OF LONDON. — July 25, Bradford.

* MUMMING BIRDS. — July 25, Emp. Hip., Ashton-under-Lyne.

NON-STOP.—July 25, Hip., Coventry; Aug. 1, Aston.
ODDS AND ENDS. — Aug. 1, King's, Oswestry.
OH, BETSY!—July 25, Granville, Walham Green.
OH! HARRY.—July 25, T.R., Wolverhampton; Aug. 1, Pal., Weston-super-Mare.
OH, LAUGH!—July 25, Crown, Eccles; Aug. 1, Tiv., Hull.
PANSY.—July 25, Pal., Redditch.
PASSING SHOW OF 1921.—July 25, Hip., Liverpool.
PATCHES.—July 25, Empire, Glasgow; Aug. 1, Emp., Edinburgh.

* REDHEADS.—July 25, Surrey, London.

ROMANY MAID, THE.—July 25, Hip., Hulme, Manchester.
SEA BREEZES.—July 25, Palace, Weston-super-Mare.
SPANGLES.—July 25, Emp., Sunderland.
SPLINTERS OF 1921. — July 25, Hip., Woolwich.
STOCK-POT.—July 25, Emp., Croydon.
STOP IT OFF.—July 25, O.H., Dudley.
TANGLES.—July 25, Pav., Liverpool.
TICKLED TO DEATH.—July 25, King's, Manchester.
WAIT A MOMENT.—July 25, Royal, St. Helens.
WEDDING BELLES.—July 25 Huddersfield.
WHAT A LIFE!—July 25, Queen's, Leeds.
WHAT A NIGHT!—July 25, Hip., Rochdale.
WHAT NEXT?—July 25, Nottingham; Aug. 1, Smethwick.

* WHIRLIGIG, THE.—July 25, Emp., Finsbury.

WHIRLS AND GIRLS.—July 25, Palace, Lincoln.
WONDERFUL NIGHTS.—July 25, T.R., Jarrow; Aug. 1, T.R., North Shields.
ZIG-ZAG.—July 25, Opera House, Dudley.

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## BRITISH EMPIRE SHAKESPEARE.

### ELOCUTION FINALS.

There was a singularly pleasant atmosphere about the Haymarket Theatre last Tuesday afternoon. The occasion was the Final Examination of the Elocution Competition and the theatre was crowded with eager, impetuous, ardent, young students of William Shakespeare. The judge was Mr. John Drinkwater, and Mr. Franklyn Dyall and Mr. Frank Cellier, who with Miss Edith Craig had acted as judges at the preliminary examination, were also present. On the platform with Mr. Drinkwater was Mr. Acton Bond, the general director and secretary of the society, whose unremitting zeal has earned him the admiration of all who are brought into contact with him.

As the author of "Abraham Lincoln" remarked, the standard reached by the students was a high one. In all, eight classes were examined and it was impossible sometimes to resist a smile at the impassioned earnestness of a small child with a cherubic face, whose short white frock displayed a pair of dimpled knees, dwelling (in Wolsey's speech) on the advantages of "a still and quiet conscience," or a small soul in black strap slippers, and head surmounted by a huge white bow, proclaiming herself "a plain, blunt soldier," or at a Mark Antony, with fair bobbed hair and a sweet baby face.

Naturally, the elocution was the strong point; but there was in many cases genuine dramatic talent. The awards were as follows:—

CLASS I. Professional Ladies:—
1st Prize:
Miss Marjorie Gabin.
Miss Valerie Firense Taylor.
2nd Prize:
Miss Ruth Lea.
Miss Elsie Pain.

CLASS III. Amateur Ladies:—
1st Prize:
Miss Bertha Sparks.
2nd Prize:
Highly Commended:
Miss Edith Thomas.
Miss Sybil Abram.
Miss Mabel Grace Lawrence.

CLASS IIIa. Sonnet or Lyric:—
1st Prize:
Miss Stella Clark.
2nd Prize:
Miss Winifred Gowan.

CLASS IIIb. Acted Scenes by Reading Circles:—
1st Prize:
Newcastle-on-Tyne:
Mr. Charles Crabbe.
Mr. James Findley.
Miss Doris Fleming.
Miss Ella Scott.
Mr. Thomas T. Taylor.
Highly Commended:
East Reading:
Miss Ruth Lea.
Miss Helen Manning.
Mrs. Bernard Short.

CLASS IV. Amateur Ladies (over the age of 15 and under the age of 19):—
1st Prize:
Miss Gwendolyn Russell.
2nd Prize:
Miss Madge Nott-Browne.
Highly Commended:
Miss Bera White.

CLASS V. Amateur Gentlemen:—
1st Prize:
Mr. Charles Sutton Nugent.
2nd Prize:
Mr. Malcolm R. Fisher.

CLASS VI. Professional Juniors:—
1st Prize:
Miss Iris Roberts.
Highly Commended:
Miss Helen Misener.

CLASS VII. Amateur Juniors:—
1st Prize:
Miss Ianthe Flint.
2nd Prize:
Miss Margaret Hayes.
Highly Commended:
Miss Mabel Moss.
Master Bobby Stonehewer.

In complimenting the whole body of young reciters, who had come in some cases from as far away as Newcastle, Mr. Drinkwater confessed that, in his opinion, in the junior classes the amateurs were better than the professionals. He noted that there was far too much among the latter of mitative action in unnecessary matters. For instance, when Shakespeare spoke of "a tall man," there was no need to lift the hand above the head; and when he wrote of a lover making woeful ballads "to his mistress's eyebrow" there was no need to point that feature out with the finger. Yet both these things were done—and the tendency was worse among the professional than among the amateurs.

## BIRTHDAYS OF THE WEEK.

**Happy Returns to—**

Fred Bentley—Wednesday, July 27.
Mary Anderson—Thursday, July 28.
Marie Kendall—Thursday, July 28.
Marie Löhr—Thursday, July 28.
Will Poluski—Thursday, July 28.
Winifred Hare—Thursday, July 28.
Charles Collette—Friday, July 29.
Harry Freeman—Friday, July 29.
Leonard Williams—Friday, July 29.
Miss Sydney Fairbrother—Sunday, July 31.
E. Story-Grafton—Sunday, July 31.
Sam Mayo—Sunday, July 31.
Winifred Emery—Monday, August 1.
Sir Alfred F. Robbins—Monday, August 1.
Sarah Brooke—Monday, August 1.
Vincent W. Carlyle, Monday, August 1.
Charles Bennett—Tuesday, August 2.
William Farren—Tuesday, August 2.

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## "MAGGIE'S RETURN" AT THE GAIETY.

TO THE EDITOR OF THE ERA.

SIR,—In eulogising, in this week's "Theatrical Gossip," Mr. George Robey's great kindness in presenting Mr. Albert de Courville with my playlet, "Maggie's Return," you say that the author is "none other than another Albert, namely, Albert Darnley."

I shall be much obliged if you will kindy make it known that the owner and author of "Maggie's Return" is—Yours faithfully, HERBERT DARNLEY.
"Pretty Peggy" Co., Metropole Theatre, Manchester. July 21, 1921.

"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

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"Drink and fear not."
—*Henry VI., Act ii, Scene iii.*

## "HULLO, 1921!"

Musical Comedy Revue, Produced at the Theatre Royal, Loughborough, Monday, July 18.

This excellently staged show was presented with great success by Teddy Cooke, who is responsible for the production. The plot deals with the sad plight of the elderly Mr. Pepper (Taylor Vinson), who explains away a nocturnal episode to his easily gullible wife (Miss M. Marty) and daughter (Miss E. Anderson), by relating a blood-curdling tale of a brutal attack by footpads and a subsequent rescue by a plucky young man. To his dismay, however, a stranger (drolly played by Mr. Dave Morris), overhearing this, presents himself as the rescuer, who in reality, only exists in Pepper's fertile brain. He is received with open arms by Mrs. Pepper and her romantically inclined daughter as a "hero," and the rest of the developments show Pepper's efforts to rid himself of his Frankenstein monster, which he does in time for the final curtain, bringing his daughter into the arms of her frequently refused lover (Mr. Bert Wayne).

The show moves with a swing from start to finish, and is plentifully interspersed with bright singing and comedy episodes. Mr. Dave Morris, as chief comedian, scores heavily with his whimsical style, which is greatly appreciated in "There You Are, Then!" and in "Memory," a capital nonsense number. Miss E. Anderson is at her best in sprightly melodies, such as "Razz, Jazz," but also pleases in her duet, "Any Time, Any Place, Anywhere," with Mr. Bert Wayne. The latter's tuneful voice is heard to advantage in "I Love You Sunday" and the haunting "Down Yonder." Miss M. Marty renders "Bright Eyes" and "Rose" with much feeling. A racy finale is provided by the interpolated speciality act of the "Alabama Jazz Band," a clever quartette, comprising Mr. Bert Barnett (piano), Mr. Harry Bloom (violin), Mr. J. H. Wolstencroff (trombone), and Mr. "Jock" Jacobson (trap-drummer). Th excellent chorus work with vim in all their numbers, and much credit is due to Mr. Cooke, the producer, and to Mr. Jack Phillips, stage manager, for the general excellence of the show.

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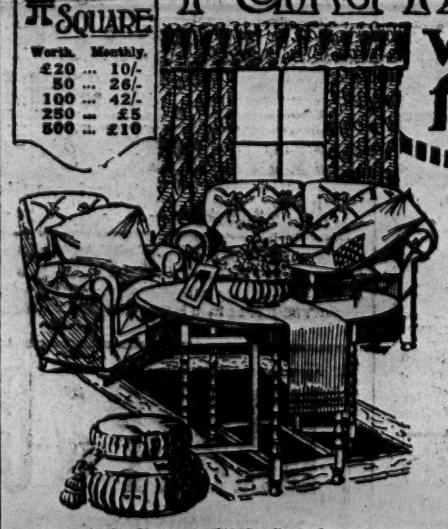
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In a Sing Song by R. P. Weston & Bert Lee.
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Featuring New Character Studies by J. Hargreaves.
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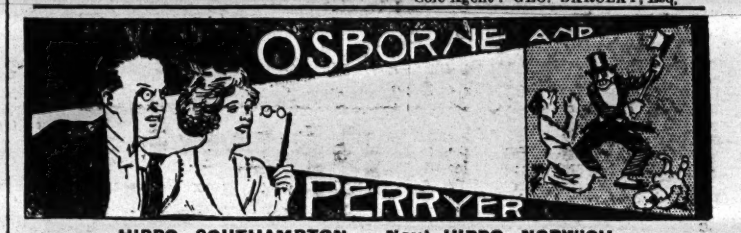
SCOTLAND'S FOREMOST COMEDIENNE.
HOLIDAYS. Next Week, PALACE, HULL
Sole Agent: GEO. BARCLAY, Esq.




HIPPO., SOUTHAMPTON, Next, HIPPO., NORWICH
Coms.: Reeves and Lamport.

Big Success "Boxing Carpentier."
## SANDY POWELL
PALACE, SOUTHAMPTON
W. BENTLEY, Esq.

## LESLIE BARKER
Appearing with Miss Gabrielle Ray.

## MART and PEP
Those Entertaining Entertainers.
PALACE, BLACKPOOL. Next, GRAND, BOLTON

## CLARICE CHESNEY
DAINTY COMEDIENNE AND DANCER.
Supporting Dan Rolyat.

## JOHN LUXTON
The Singing Vagabond.
THE LONDON COLISEUM
Solely represented by JULIUS DAREWSKI, 122-124, Charing Cross Road, W.C.2.

## IRENE SHAMROCK
En Route for South Africa

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## BILLIE VAL & PARTNER
SOUTH AFRICAN SEASON.

## TEX McLEOD
SPINNING ROPES AND YARNS.
EMPIRE, SHEFFIELD. Next, PALACE, HULL
Coms: c/o PERCY RIESS, 18, Charing Cross Rd. W.C.2.

## EDITH BEVERLEY
"BREVITY CO."
OLYMPIA GARDENS, SHERINGHAM. Next, SPARROW'S NEST, GREAT YARMOUTH
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## VICTOR ANDRE
THE UNUSUAL DANCER.
EMPIRE, NEWPORT

## BRUCE DRYSDALE
Part Author and that "Aussie" in
MISERY & CO.

## BANJOVIALS
WONDERFUL PLAYING COMBINED WITH HUMOUR.
ON TOUR
P.A., Fotheringay House, Montpelier Rd., E. Twickenham, S.W.

## THE BUCHANANS
ORIGINAL COMEDY ACROBATS.
HIPPO., SHEFFIELD
Solely represented by JULIUS DAREWSKI.

## SCOT GIBSON
This Week, HIPPO., SHEFFIELD
Next, H.M., ABERDEEN

## CYRIL DUNN
Principal Comedian MAY & WALL'S
"NOTHING DOING."
All Coms., c/o Harry Ray, 39, Ct. Queen St., Kingsway, London, W.C.1.

MLLE. OLGA
## MORSELLI
AND HER VIOLIN.
Resuming Moss Tour Next Month.

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Agent, GEORGE BARCLAY.

IN SONGS OF CHARACTER AND HUMOUR. AT THE PIANO
## JEN LATONA
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GEO. BARCLAY, Representative.

## NATHANO BROS.
P. A. 23, Little Russell Street, W.C.

## MAY B. BRILLIANT
The Startling Comedienne.
This Week, EUSTON PALACE

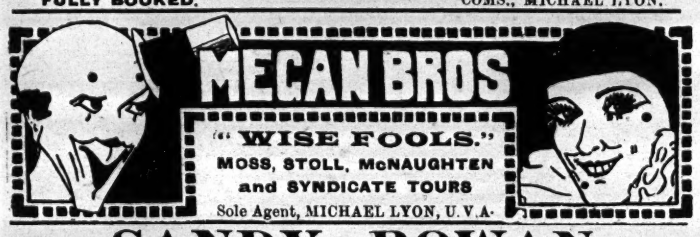
N. P. HARRINGTON
presents the Latest Burlesque and Super Sketch
## "THE GARDEN OF ANNA"
(A Comedy of the Orient.) By FRED J. MORRIS,
Featuring HARRY SHIELS & CO.
FIVE PEOPLE TIME 25 MINUTES

## RENE RALPH
PALACE, HAMMERSMITH
NO VACANCIES

## HILDA MUNDY
Playing lead in "Oh! Laugh."
My 'phone number next week, HULL—0!

## BILLY CARYLL
Starring in "Oh! Laugh."
I notice one of the daily papers says that we can live for ever, and that old age is only an illness! So I reckon to be having quite a gay old time in about the year 5,000,000, and I expect Hilda will still be knitting jumpers! Next week we go to Hull, must find that Cigar Holder!

## MAUD HUGHES
The Phenomenal Soprano.
NOW APPEARING WITH "FELDMAN'S SONGSTERS."
3rd SEASON, DOUGLAS, ISLE OF MAN.
FULLY BOOKED. COMS., MICHAEL LYON.




## SANDY ROWAN
The Wanderin' Scot.
Coms., MICHAEL LYON, 10-11, Jermyn Street, London, S.W.

Inez and Dolly
## ST. VINCENT
ALHAMBRA, PARIS.
NO VACANCIES.
Agent, MICHAEL LYON, U.V.A.

## GASTON MOREL
The Lamp Cleaner.
Coms., MICHAEL LYON.

## SCOTT SANDERS
"ON THE ROAD TO ANYWHERE."
PALACE, CARLISLE

## MARK DALY
Principal Comedian in FRED KARNO'S New Production, "FRENCH BEANS."
This Week, HIPPO., HUDDERSFIELD
Next, ALHAMBRA, BRADFORD
Bus. Reps. Messrs. REEVES & LAMPORT.

## GUS. McNAUGHTON
Principal Comedian "TOO MANY GIRLS."
HIPPO., ST. HELENS

## MARIE BRETT
Messrs Wylie & Tate's "Mr. Manhattan" Co.
EMPIRE, LEEDS. PANTO. SETTLED.

## KATIE HUGHES
THE NEW STYLE ENTERTAINER.
Next Week, EMPIRE, PENGE

## NIBLO & DORIS
STARRING ENGAGEMENT
At the ALHAMBRA, PARIS Until Further Notice.

## ARTHUR BROUGH
A NEW VENTRILOQUIAL SCENA.
A FEW IMMEDIATE VACANCIES.
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## THE COLLAPSIBLE LAMPSHADE
ANY COLOUR OR DESIGN, TO BE OBTAINED FROM
"SELFRIDGES"

## DORIS ASHTON
This Week.
THE PALLADIUM
Next Week,
A LITTLE SEA BREEZE I think
Thanks to Jimmie and The Twins for their kind words on Monday. Wish someone had been there to compose the melody. Had a really happy time at Willesden last week, thanks to all those dear souls which are mentioned in columns 3 and 4. I fear no bogey's on the course at Cliftonville next week.
Great Scott! What a ride last Friday night. No, you're wrong, we were motoring not flying along the Harrow road. Where's my HAT? Very windy gentleman brought his own car Saturday.

## HAL WRIGHT
THE BURLESQUE COMEDIAN.
EMPIRE, WEST HARTLEPOOL
Agent, GEO. BARCLAY.

"Who put the Bricks in Brixton?" By HERBERT RULE
## SYD. WALKER
OLYMPIA, SHOREDITCH
Representatives—GEO. BARCLAY & WALTER BENTLEY.

WILL
## VAN ALLEN
The Tramp Musical Comedian.
Always a Solid Success.

## G. H. ELLIOTT
THE ORIGINAL CHOCOLATE COLOURED COON.
HIPPO., LEEDS
P.A., "Sentosa," Oakington Avenue, Wembley Park, Middlesex. 'Phone—Wembley 67

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Arthur and Lawrence.
Big Success of New Act.
PALACE, HULL. Next, EMPIRE, LEEDS

## LLOYD & MONTROSE
BOB JUNE
NOVEL ENTERTAINERS.
L.T.V.
All Coms.: 11, Furlong Road, Holloway, N.7.

## EVELYN MAY
AND SISTER
L.T.V. CIRCUIT. Next, ILFORD HIPPO.
All Coms., JULIUS DAREWSKI, 122, Charing Cross Road, W.C.2.
P.A. 29, Badminton Road, Balham, S.W.

## MISERY & CO.
(J. W. CUNINGHAM).
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"FUN IN A MUSIC SHOP."
HIPPO., BOSCOMBE
Next, VICTORIA PALACE
Solely Represented by JULIUS DAREWSKI, 122-124, Charing Cross Road

## PEARL MITCHELL
AND SISTER.
The Brilliant Young Violiniste.
OLYMPIA, SHOREDITCH

## DOC CAMPBELL
The Originator of Comedy Cycling "ENTANGLEMENTS."
"WHATS-THAT?" regards to all my friends.
En route for South America.

## CONNIE BROWNING
THE CHARMING COMEDIENNE.
PALACE, BLACKBURN

## JIM NOLAN
THE PERSONIFICATION OF NATURAL FUN.
Not Solely represented.

## HILDA NELSON
Presents "GEMS OF MELODY," featuring:
RITA NEVE, pianiste. PETER MUSCANT, 'cellist.
EMPIRE, SUNDERLAND. Next, L.T.V.

## MARJORIE FULTON
COMEDIENNE.
This Week, ALHAMBRA, GLASGOW. Next, HIPPO., LEEDS

## KYRLE-ADKINS
Anglo-French Character Monologist and Vocalist, at the Piano.
Last Week, TIVOLI, MANCHESTER. This, BIRMINGHAM
Coms., 97, Gravelly Lane, Erdington.

HARRY ETHEL

## RUSSELL & DURBIN
The Greatest of all Great Dancing Acts.
Beautiful 6-Sheets (Stafford & Co., Nottingham).
This Week, PAVILION, MILE END
Next Week, PALACE, WALTHAMSTOW.
Wonderful Success at the Pavilion.
No Sole Agent.

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*Chairman & Managing Director*: SIR OSWALD STOLL.

Secretary and Chief Accountant: W. S. GORDON MICHIE.
ARTISTS' DEPARTMENT: Negotiations—A. D. DAVIS.
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

## CALLS FOR AUGUST 1, 1921.

### THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—
Seymour Hicks and Co., Yvette Rugel, Little Tich, Paris Trio, Knapp and Cornalla, Blaney and Farrar, Andrea and Theo, Carrodus, Bioscope.

### STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

### THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Holden and Graham, Bond Rowell, Baumer Izard and Allen, Cycling Brunettes, Armstrong and Howarth, Clifford and Grey, Yvonne Dellow, Bioscope.

### WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
The Westbrooks, Five Bombays, Malcolm Scott, Laveen and Cross, Holden's Manni-kins, Queenie Leighton, Marriott Edgar, Bioscope.

### SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Sinolaris and Dalva, Jack Shires, Lake and Barrasford, The Buchanaus, Alec Regan, Jephson and Du Barri, Dalmere's Circus, Bioscope.

### THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
"Kiki," as booked.

### CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—
Lloyd and Montrose, Megan Bros., and Company as Booked.

### BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for
Leslie Elliott, Walker's Juveniles, Bert Hughes and Co., Austin Rudd, Beaucaire's Butlers, Bioscope.

### THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Bernhart and Young, John Luxton, Van Dock, Huxter Bros., Goodfellow and Gregson, Haydee's Miniatures, Bioscope.

### MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Wilf. Burnand, Erne Roma, Zellini, Noni and Horace, Frank Whitman, M. Alphonse Berg, Jack McKay, Bioscope.
(Matinees Monday and Tuesday.)

### THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
"En Casserole," as Booked.

### BEDMINSTER HIPPO.
Pictures and Varieties.

### PICTURE HOUSE, CHATHAM
### FLORAL HALL, LEICESTER.

And in association with the above—

### THE ALHAMBRA, LONDON, W.C.
Cinema Season: Fannie Hurst's popular Novel "Humoresque," featuring Alma Rubens.

**NOTE.**—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

**NOTE.**—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

**14 BAND PARTS REQUIRED** for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

**STAGE DEPARTMENT.**—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

**ADVERTISING MATTER.**—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

**COARSENESS, VULGARITY, &c.,** is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.

**ARTISTS' SCENERY AND PROPERTIES** must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

**BUSINESS NOTICE OF GENERAL APPLICATION.**—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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*GENERAL ADMINISTRATIVE OFFICES*—
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Telephone Nos., Gerrard 5654 and 2619.

## Calls for Monday, Aug. 1st, 1921

### LONDON PAVILION.
Rehearsal at 12.
C. B. Cochran's Production
"London, Paris and New York."

### OXFORD.
Rehearsal at 12.
C. B. Cochran's Production
"League of Notions."

### METROPOLITAN.
Rehearsal at 12.15.
June Mills.
J. B. Taylor presents "Dream Stars."
Finlay Dunn. Daunton Shaw Troupe.
La Belle Lolita. Derry and Sloan.
Reg Wentworth. Romanoff.

### CHELSEA PALACE.
Rehearsal at 12.
Ten Loonies. Daunton Shaw Troupe.
Agnes Croxton. Four Anvers.
Edgar Curtis. MacLeod and Britton.
Etc.

### WATFORD PALACE.
Rehearsal at 1.
Dick Ray to present Revue "Kick Off."

### WALTHAMSTOW PALACE.
Rehearsal at 1.
Joe Elvin and Co.
Tom Payne and Vera Hilliard. Ida Barr.
Russell and D. Kuba Quartette.
Olga Sydney. Selig and Hart.
Harold Heath.

### EUSTON.
Rehearsal at 12.
Warsaw Bros. Chester Cortney.
Allan Stuart. Walter O'Brian, Etc., etc.

### SOUTH LONDON.
Rehearsal at 12.
Bert Lloyd and Co. in "What a Pal."
Lole and "Her." Three Weldons.
Gleesome Singers. Rene Ralph.
Scott Saunders. Ethel Castaldini.
Tom B. Davis.

### EAST HAM.
Rehearsal at 12.
The Monks of St. Bernard.
Pierce and Roslyn. James Fawn.
Norton and Simmonds. Kenna Bros.
Athas and Collins. Hector and Lolletta.
Dan Leno, Junr.

### TOTTENHAM.
Rehearsal at 12.
N. Carter Slaughter presents
"Too Many Wives."
The Mongadors. Manuel Vega.
Jenkins Bros. Mabel Costello. Etc., etc.

### BRIXTON EMPRESS.
Rehearsal at 12.
Du Calion. Maraso and Socoloba.
Kemble and Norton. Leslie Strange.
Cullen and Carthy. Dan Booker.
Bella and Morris.

These Calls are communicated by the Management for the information of Artists, without prejudice.

**Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.**

## MUSIC HALL CARDS.

ATLAS-VULCANA GIRLS.
Vac., Aug. 8, 15, 22. Aug. 1, Palaceum, Shettleston, Glasgow. Add., 3, Chapel-terrace, Parkhead, Glasgow.

FAYRE FOUR, THE SISTERS,
Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette. This, Wood Green. Next, Brighton. P.A., Speenham-road, Stockwell, London.

Greater Success than ever.

MR. F. V. ST. CLAIR, O.B.E.,
In New Songs and Monologues.
Still a feature on every bill.
Great receptions everywhere.
This, Empire, Gateshead. Next, Hippo., Wigan.

PATTI LOFTUS.
July 25, Hippo., Exeter.
Aug. 1, Palace, Bath.

MISS DAISY JAMES.
Everybody's Favourite.
This week, Opera House, Southport.
Aug. 1, Shakespeare, Liverpool.
Coms., 65, Sudbourne-rd., Brixton-hill, S.W.
'Phone, 2115 Brixton.

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Business Manager, Ernest Edelsten.

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"Never Twice Alike."
New Songs.
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